

FILM TREATMENT

KIT NO. 2

Title : POTENTIAL FOR LEARNING (A Searching Look at Television)

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Project Title : A Pilot Series of Six Kits of Filmed and Published Materials
Illustrating Proper Teacher Utilization of Broadcast Materials

Project Director: Dr. Clair R. Tettemer

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The Story of the Lesson

We might begin with a quick, short music beat sequence, while on the screen we intercut from stills of various pairs of eyes looking from various angles to stills of various television screens and set models . . . most of them (if not all) showing on their screens something from instructional television. One of the screens (which should be almost full screen size on our viewing screen) can carry the title of the film, followed quickly by the subtitle.

"POTENTIAL FOR LEARNING"

A Searching Look at Television

We can end the animated sequence with a pair of eyes which, as we pull out, turn out to be the eyes of the Narrator.

OR . . . (AND I LIKE THIS BETTER) . . . we can pull back from the screen carrying the title and subtitle to reveal a television receiver in a home. Facing the TV set at an angle, so we can't see the face of the person in the chair, is a large easy chair. We can see (in sequence . . . as they are mentioned in the narration . . .) the chair, the unshod feet, the TV table with the snack, and the hand with a glass of milk.

NARR: (Speaking from the chair)

If I should ask you: "How do you look at television?" . . . what would you say?

From an easy chair?

With my shoes off?

NARR: With a snack beside me?

And a glass of milkin my hand?

And then if I asked: "How do you get a clear image?"

Narrator here is rising from the chair, or leaning over from the chair, to act out the answer he is suggesting.

NARR: You'd probably explain how you fiddle with the dials . . . or adjust the fine tuner or the contrast button.

Narrator by now is rising from the chair, having slipped feet into slippers and put down glass. He comes around, as he talks, to face the viewers.

NARR: And most of the time this would be a proper answer. But not today.

Because today . . . when we talk about how to look at television and and how to get a clear picture . . . we're talking about instructional television . . . the kind you watch . . . not with your shoes off . . .

but with your thinking cap on. And we're concerned with looking as a psychological process. A fairly complex procedure which involves not only the eye . . . but the I.Q. Not only the light level . . . but the

"enlightenment" level. Not only sensing . . . but synthesizing . . .

what you see with what you know . . . what you feel . . . and how you react. You'll agree, won't you, that these things do make a difference?

Our experience . . . our emotions . . . our expectations inevitably color what we see when we look at something. Thus many times our vision is

NARR: askew. If . . . as sometimes happens . . . we are looking through colorations of frustration or over-optimism . . . then . . . instead of seeing this . . .

We see a television receiver in a classroom.

NARR: . . . clearly and objectively . . . we might see one of these.

We get a close view of a ring, a large rock, a pebble, and an aspirin. The Narrator's hands are seen, picking up the ring, slipping it over his finger, while he says:

NARR: Some people, for instance, see television as just an ornament . . . an extra . . . a "bauble" to prettify up the curriculum and adorn the educational process. Nice enough if you care for frills . . . but you'd better put it aside when you need to get down to real, honest-to-goodness WORK!

He removes the ring as he says this . . . and hefts the rock . . . illustrating, with his hand, as he speaks, the teacher sagging under the burden.

NARR: And some see it as added weight . . . another backbreaker among the too-heavy burdens the weary teacher already carries through his (her) hard-pressed teaching day.

He puts down the rock and picks up the pebble.

NARR: Others say, "Oh, not a burden, really. An irritation. An annoyance. Like a pebble in your shoe. Slowing you down on your way to your goals,

NARR: Putting a limp in your teaching style. And sometimes . . . in some cases . . . producing a VERY SORE SPOT! "

He puts down the pebble and picks up the aspirin.

NARR: Then, of course, there's the brighter view. "Bedazzled" would be more like it. The one which sees television as the panacea . . . the miracle-worker . . . the cure-all for the infinity of headaches which increasingly plague our twentieth-century schools.

Today we're seeking a much more valid view . . . a clearer, sharper perspective. One which reveals what television really is . . . what it can do best in the educational process . . . and how we can use it to get at that best.

Where can we find that perspective?

In the realities of the classroom.

We cut to a classroom . . . but the camera is looking toward the front of the room . . . focused on the conventional teaching area.

NARR: Here? Yes . . . the place is right . . . but for the sharpest possible image, we need to shift our point of view. It's a simple adjustment . . . but an important one. We turn around and face the class.

We cut quickly (or pan around, which is more representative, but might give the viewers vertigo!) to a view of students' faces, as seen from the teacher's position in a conventional classroom. Here we see the class as a group . . .

NARR: Why? Because . . . to get out clearest and most comprehensive look at television . . . to see its greatest potential contribution to the educational process . . . we need to see it not solely as a TEACHING tool . . . but as a tool for LEARNING!

As Narrator continues, camera moves generally around the group . . . then . . . cued by the narration . . . from the face of one special student to another.

NARR: And so we face the learners!

The large minds and the small . . . the closed minds and the open . . . the quick of wit . . . the slow of pace . . . those who soar and those who crawl and those who ignite fitfully with a small, hot flame.

We face the self-starters . . . the gliders . . . the jetpropelled . . . with their capacities as personalized as their cowlicks . . . their needs as varied as their noses.

Camera now begins to pick up individual students, close up, one at a time.

NARR: Whatever this boy learns, he must learn for himself. Nobody can learn for him.

This girl must learn at her own rate.

This girl at hers.

This girl at hers. They are not the same.

NARR: This boy learns more when each step in his learning is reinforced without delay.

This girl's total learning is more meaningful if she has mastered each step along the way.

This boy moves into learning faster . . . delves deeper . . . holds onto more . . . if he is responsible for his own learning.

We see the Narrator . . . in the classroom.

NARR: Are these principles new?

No . . . the psychological principles of learning have been around for quite a while.

Have they changed in some way with our switch in perspective?

What would you say? Aren't these essentially the same basic principles with which most educators agree?

(In this coming sequence, the Narrator is going to use for the first time a device he will come back to from time to time . . . a device illustrating how the problems . . . which he will enumerate and describe . . . come between teachers and their jobs, as represented by the principles of learning. This can be done by drawing on the chalkboard . . . or by using figures or symbols on a flannelboard or a magnetboard . . . or by a kind of portable bookshelf device, with the teacher at one end, the principles of learning at the other, rather like bookends . . . and the problems enumerated on blocks

or book-bindings to be placed between. Details of this device can be worked out in production.)

Narrator moves to this device as he talks.

NARR: Why is it, then, we find them slighted in our classrooms?

"How come we know so much better than we do?"

Teachers can answer that one, can't they? With their yearning ideals, their heavy hearts, and their aching arches.

Because between them and the job they want to do . . . the job they try to do . . . the job which, in most instances, they are equipped to do . . . tower the problems. Problems equally as old and familiar as are the principles of learning . . . or the smell of chalkdust . . . or the itch of curiosity in an unfolding young mind. And other problems as new and puzzling and gargantuan as the Twentieth Century and technology can make them.

Narrator, having indicated the positions of the teacher and principles of learning on the device, now moves to the window as he talks.

NARR: One of the most overwhelming problems is obvious to anyone who knows how the world wags . . . and how it continuously, unceasingly, incredibly widens . . .

Narrator looks out the window, and the viewer, through his coming sequence, will be

looking with him. Filling the screen there should come a more-or-less-impressionistic medley of what he sees . . . an artistic meld of sights and impressions cued to the descriptions and specifics of the coming narration.

NARR: Look out there . . . as far as the eye can see . . . or the mind can imagine.

I suppose not one of us will deny there's a vast amount of "wagging" and "widening" going on all over . . . from out very specific situation at this immediate fraction of a second . . . to the other side of the farthest star at some unthinkable time and distance away.

The whole universe is throbbing and pulsing with knowledge crying out to be known . . . with riddles needling us for solution . . . with unborn guesses haunting us to hazard them.

The air presses . . . the flowers bloom . . . the slime deepens on the still pond . . . the fires burn . . . the elements regroup . . . the mamals mate . . . the carnivores eat . . . feet walk . . . and wheels turn . . . muscles flex . . . pain sears . . . and force, time, and distance oppose and succor one another. All is change . . . much is motion . . . and the familiar dissolves before the keen eye . . .

Illustration of visual scrutiny.

. . . the questing mind . . .

Illustration of person reading . . . perhaps in library . . .

. . . the reaching and insatiable heart.

NARR:

Illustration of an active exploration . . . in some beautiful setting.

While the rivers nibble at the mountains . . .

We see a gorge.

And the sands outwit the sea. . .

We see a delta.

. . . the fact becomes the error . . . and the hope becomes the fact.

Today's answer but rephrases tomorrow's question . . .

Knowledge is exploding all around us . . . and man . . . committed to
his unflagging tasks of making . . .

Illustration.

tending . . .

Illustration.

serving . . . protecting . . . and controlling . . .

Illustration (Perhaps traffic officer, helping elderly person across the street, while
holding up traffic.)

concerns himself also with caring and sharing . . .

with seeking himself and others . . .

with what serves him best in searching . . .

with what most truly . . .

Microscope specimen blow-up.

NARR: vividly . . .

Painting.

and completely . . .

Row of books.

reveals the fruits of his search.

We end our observation at the window and see the Narrator again.

NARR: (TURNING AWAY FROM THE WINDOW AS HE SPEAKS)

Forgive me. But I get carried away.

There's so much of it all out there . . . so much to be touched and seen
and tasted . . . so much to be aware of and involved with . . . so much
to be tackled and mastered . . . or at least dealt with in some reasonable
and productive way.

And not only RIGHT OUT THERE . . . but BACK YONDER . . . and
UP AHEAD. It's all moving so swiftly . . . changing so quickly . . .
growing with such unnerving abandon.

This is a source of real concern to good teachers. How to keep abreast of
life today . . . themselves. And then how to snare it . . . how to move
it into the classroom for personal observation by their students . . .
while keeping its dimensions intact.

Teachers and their students must move swiftly, don't you think? They must

NARR: grow in wisdom and in stature . . . but perhaps in a different kind of
way . . .

Not like this silo . . .

We see a picture of a silo . . .

rooted and rigid and stuffed to capacity with stored facts . . . but like
the kite behind it . . .

We see a kite in the sky behind the silo . . .

. . . mobile . . . alert to shifting currents . . . flexible in the face
of change.

Well, that's a large order. Almost overwhelming in its proportions. And
to fill it teachers need increasingly to supplement their own extraordinary
personal resources with all the effective help they can get.

Narrator has moved to our "problems" device, where he inserts between the teacher
and the principles of learning the first two problems: "MORE TO BE LEARNED" and
"NEW KINDS OF LEARNING."

NARR: Big as these obstacles are, however, they are not the only ones that come
between teachers and their goals. There are other problems, too, whose
dimensions increase almost every time we look.

Narrator here inserts in the "problems" device a new problem: "MORE LEARNERS".

On the screen, then, we see scenes of children on their way to and arriving at schools . . all different types of schools . . . all over the country. Numbers are important here, of course. We want to leave the impression of a veritable swarm of children advancing on the schools.

NARR: For the numbers of old and new things to be learned are multiplied to infinity by the numbers of those who must learn them.

The Narrator says that we are going to have far more children involved in learning than we've ever had before . . . and the numbers are going to keep on increasing. But we must not let numbers and the complexities involved in coping with numbers blind us to one vital fact.

NARR: When they come through that door . . .

And here we're inside a school . . . watching a child come through the front entrance . . then following that child into his classroom . . .

NARR: . . . the numbers become individuals . . .

The child is greeting his schoolmates one by one. This is free activity period, before school opens, so they are engrossed in differing tasks . . . and each schoolmate gives him a different characteristic greeting . . .

NARR: . . . and this is not simply an annoying unit in an unprecedented population explosion. This is a child. He is an eye . . a hand . . an ear . . pores

NARR: and ganglia . . veins . . and intellect. Not yet known fully to himself
or others, he brings to those who teach, his potential for living in one
or all of three worlds . . .

the world of the senses . . .

We see a child reacting to the delightful gooeyness and vivid color and exciting
skid of finger paint.

. . . the world of sense . . .

We see another child laboriously copying letters from the models in his work book . . .

and the world of synthesis . . .

We see a child involved in some simple manipulation of natural science materials . . .
perhaps putting cotton from a cotton boll on the cotton chart.

NARR: And he brings something else as well. A wealth of secondary experience
gleaned from the communications media of his unique day and time.

This child saw an astronaut launched into space this morning before he,
himself, was launched off to school.

Does his textbook offer him fare that heady?

These children have looked into the face of their President . . . traveled
with his wife . . . met his children. They have observed the animals of
Australia . . . the plant life of Brazil . . . the village life of Africa.

NARR: The Kentucky Derby is no stranger to them . . . nor is the changing of the guard at Buckingham Place . . . the World Series . . . the great artists of their century. To their learning tasks at school many come with more factual information than their grandfathers had at thirty . . . more visual experience than most of their fathers have ever had.

A problem? It can be . . . quite a problem. For who can know how superficial and distorted this may be?

Asked if she could name a prehistoric animal . . . this girl might very well answer: "Of course I can! It's Dinah Shore!"

And there is other knowledge... equally difficult to assess.

Whether he comes four-square and scrubbed from the world of the vitamin and the porcelain tub . . .

We see a gleaming child from conscientious middle-class home.

. . . or proffers his tentative and shallow roots while the tomato crop is harvested . . .

We see a migrant worker's child ... unkempt ... a little grubby ... poorly clothed.

or creeps in ... hazed with the timorous backwardness of an alien world ...

We see a Puerta Rican or a Negro child from the rural South.

NARR: he must meet himself as well as those around him.

Visuals (almost self-explanatory) are cued here to the Narrator's lines:

NARR: He knows his alphabet.

Does he know who he is?

He can draw a map of his neighborhood ... or the school and its environs.

Does he know where he fits?

He can recite the oath of allegiance.

Does he know what he thinks?

He can expend his energies in purposeful activity.

Does he know in whose name he is called upon to act?

Does he know that this is his eye

That this is his hand

That this is his ear

And that it is his own individual, unique intellect which he chooses to
contribute to the group ...

But which he may exercise for his own purposes ... to his own ends ...
by his own right ... under his own steam ... in satisfaction of his
own needs ... at his own discretion ... and in his own name ...
if he so chooses?

NARR: These are things he must know ... but they will not come to him automatically. And they are rarely to be found on a printed page.

Someone working with him ... near and often ... must help him mind these strata of awareness ... must help him assay the boundaries of personal performance ...

For in this child ...
and this child ...
and this ...

there runs red and deep the blood of the conquered and the unconquerable ... the sensate knowing and the untouchable unknown ... the slain and the invincible ... the searcher and his quest.

And someone ... working closely, creatively ... must call forth from him the one ... or the other.

to this child ...
and this child ...
and this ...

There must come the tactile reality of earth ...
the felt presence of his fellow man ...
the certainty of reaches and tomorrows beyond his present ken.

As the Narrator speaks the next lines, he is inserting in the "problems" device other problem symbols: "INDIVIDUAL STUDENT DIFFERENCES" - "NEW EXPERIENCE LEVELS" - "FACTS, SKILLS, ATTITUDES".

NARR: Through whom will these come?

What is to work this essential magic?

Who is to perform these vital and exquisite tasks?

Who or what CAN?

Not the individual teacher working alone ...

Here we shift to an individual teacher's classroom situation. Here in a conventional classroom with 35 or 40 students, TEACHER (NAME CAN BE SUPPLIED WHEN WE KNOW WHO THIS IS ... BUT FOR TREATMENT WE WILL SIMPLY USE "TEACHER".) is involved in the presentation of a concept: man as a creative and adaptive creature. Teacher's presentation may be embellished a bit, but essentially it goes like this:

Teacher shows picture of a cheeta. (This can be done with a visual device ... slide projector, overhead projector, etc ... or we may here illustrate difficulty students have in seeing where teacher has no devices to help.)

TEACHER: This is a cheeta ... the fastest animal in the world.

Man is not as fleet as the cheeta.

Teacher shows picture of an elephant.

TEACHER: And this is an elephant ... the strongest animal in the world.

Man is not as strong as the elephant.

Teacher continues (with illustrations):

TEACHER: The bird can soar above the earth. (Illustration)

Man in his native state cannot.

The fish can live beneath the sea. (Illustration)

Man in his native state cannot.

As he stands up to his full height ... on his two ground-rooted feet ... his health at its best ... his senses at their sharpest ...

Man has neither the weapons of the porcupine ... (Illustration)

Nor the hearing of the _____. (Illustration)

Nor the tools of the beaver. (Illustration)

But man ... puny ... unnamed ... ill-equipped creature that he is ... has one thing which he shares with no other animal on earth. The ability to extend himself ... his senses and his powers ... by the exercise of his own creative intellect. Among all of earth's creatures, man is the only one who can multiply his strength and his energy ... his protective devices and his native abilities ... by his own brain. He is the only creature who can reshape his environment and adjust himself to that reshaping.

TEACHER: Let's take this first ability. This reshaping of his environment. Can you think of some ways in which he has gone about doing this?

Momentarily we leave TEACHER and the classroom as the Narrator addresses the viewers. He explains that TEACHER is a good teacher ... alert ... able ... vivid ... interested in her (his) students' welfare ... conscientious about keeping informed. But even as TEACHER talks, the world outside her (his) classroom is being transformed ... new knowledge is rampant ... new processes are evolving ... new needs are made evident . While students prepare themselves toward becoming scientists, doctors, engineers, home economists, and the like ... this woman (WE SEE A WOMAN SCIENTIST IN THE RESEARCH LAB) this man (WE SEE A DOCTOR AT A MEDICAL SHORT COURSE)... this man (WE SEE AN ENGINEER BONING UP ON A TECHNICAL JOURNAL)... and this woman (WE SEE A NUTRITIONIST WORKING WITH AEROSPACE NUTRITION OR TESTING FREEZE-DRIED FOODS) are hard pressed to stay abreast of their own specialties ... so continuously and quickly do their fields shift and expand.

We look back to TEACHER continuing the lesson in progress:

TEACHER: Yes. Those are good examples.

Where his own skin is not enough to protect him from the elements,
man extends his natural covering ...
with shelter (Illustration) ...
with clothing (Illustration) ...

TEACHER: Where his won temperature controls are not enough to insure his comfort, he extends these controls ...

with heat ... (Illustration: fire, stove, etc.)

with cold ... (Illustration: ice, water, fan air conditioning, or whatever).

Having no fangs or claws, he extends his strength in battle (Illustration: weapons) ...

Lacking muscle and bone power, he extends his strength through machines (Illustration: wheel, lever, pulley, inclined plane, or some such).

And beyond the limits of his own eyes...his own ears... his own voice... which serve him well enough in face-to-face contact with his fellow man...he has extended his powers of communication. Thus he can speak and be spoken to...he can see and be seen...he can hear and be heard...across time and space...in his efforts to offer... and receive... the facts, the skills, the ideas and the understandings which are necessary to his survival, his well-being, and his progress.

NARR: No longer do the psychologists talk of the well-adjusted person... but of the well-adjusting person...for satisfactory performance and effective involvement today do not guarantee the same gratifying situation tomorrow.

NARR: Flexibility of intellect...the ability to meet, understand, and deal with new situations as they arise...new problems as they accrue. In short, an alert capacity to cope with our constantly-changing environment.

These are the things which must evolve in the classroom where TEACHER is concerned with that very environment.

We need through this next sequence some special visual effects which will illustrate the pressures and complexities of TEACHER'S task. TEACHER centrally seen, with faces of slow and fast learners, hands with papers, hands raised to ask questions, faces of children looking bored, puzzled, frustrated, pleading, supered or otherwise used in conjunction with TEACHER'S image.

NARR: But can TEACHER, working alone, see to it that they do? Can TEACHER by herself (himself understood also each time the pronoun is used) adjust her teaching simultaneously to the child who grasps ideas quickly...the child who fumbles toward them slowly...each of many children who approach ideas at some pace of their own in between? Can TEACHER, working alone, reinforce every step in the learning process of each student, test each student after each unit of learning, to make sure each has achieved full rather than partial mastery of the material? Can TEACHER, unaided, provide the one essential force in the learning process without which education

NARR: is a hollow mockery: the individuals desire to learn for himself?

Unhappily, she cannot. No single teacher can...in a system of mass education where so many must learn so much in such diverse ways at such varying rates. The problems would be too great, even if her full day were spent in these essential tasks of interpreting, clarifying, reinforcing, inspiring, guiding, motivating, evaluating. But it is not. Eighty to ninety per cent of her teaching time in the classroom is spent in simply transmitting information.

We are back, watching TEACHER proceeding with the lesson in the classroom.

TEACHER: Facts...skills...ideas...understandings. These are the outward and recognizable fruits of man's inward and invisible mind. We can say, then, that in creating the tools of communication which let him reach out beyond his present self...man has used his brain to multiply even the horizons of his mind. He has extended his own powers of teaching and learning.

Now...having reshaped his environment in this way... man can do something else. Remember what we said that was? "He can adjust to the very environment which he himself has reshaped." Yes. He can alter his approaches and processes toward more efficient and effective involvement with the progress which he, himself, has wrought. Now...let's see in what respects he has been able to do

TEACHER: this or needs to do it. Let's look around us...

The bell rings. As we pull back from immediate involvement with the classroom scene, the teacher has stopped...saying she is sorry they didn't have time to finish the lesson... but they took more time than she intended collecting money for the yearbook (or with their banking procedures, or whatever.) She says they will begin next time where they left off today. Students are gathering their books and preparing to leave. A student says he needs to talk to the teacher for a minute. There was something in the lesson he doesn't understand. The teacher says it will have to wait... that she has hall duty during this pass period. He asks how about after school, and she says that's impossible today, because she has to help fit the pep squad costumes (or some such).

NARRATOR:As you can see, not all of her day is spent in teaching.

He points out that the multiplicity of TEACHER'S other duties drastically reduce the time and energy she has for the true tasks of teaching. Thus, illustrating this fact with the "problems" device, we place another obstacle between TEACHER and her goals.

Narrator indicated the full spectrum of problems which he has interposed between the teacher and the principles, and says that there is small wonder that, as the problems mount, teachers frequently lose sight of the principles of learning which they know and respect and with which they agree.

What can we do about this? He thinks, if we will hark back, TEACHER may have shown us the way. He recapitulates what TEACHER has just said about man's ability

to adjust to the environmental changes he has created...about his ability to alter his approaches and processes toward more effective involvement with his own progress. He repeats TEACHER'S suggestion that we need to look around us to see where this needs to be done.

We're already looking at that, aren't we, he asks. He indicates his problem spectrum. We see the need. Where can we see the answer to that need.

Perhaps TEACHER has suggested that, too. He reminds us of what TEACHER has just said about extending man's powers of teaching and learning... through the tools of communication. He suggests that perhaps the very environment which has posed our problems offers us also some solutions. Let's look around us and see. Let's look at television, as one of a rich repertory of resources offered us by the Twentieth Century.

Television is a versatile medium and can do much. What it can do best for you in your particular situation, the Narrator tells the viewers, depends upon your need. For school systems differ...and schools differ...and students are not the only people who have individual differences. Teachers, let's remember, have them, too. One teacher's special competence may well be in another teacher's area of lesser skill or professional interest. Let's watch television doing some of the things it can do, suggests the Narrator, while you (the viewer) consider which of these would make the greatest contribution toward meeting your needs and helping you, your classroom, or your school system, move closer to your goals.

Here we will see a sequence of illustrations -- excerpts from instructional tapes or films-- showing television meeting various needs. The Narrator will outline briefly, as we go along, what each illustrates.

- (1) Television can invite and stimulate viewers to learn. It can arouse interest, excite curiosity, and motivate pupils toward constructive activity. (Illustration)
- (2) Television can contribute to the creation of attitudes. (Illustration)
- (3) Television can contribute to the improvement of skills. (Illustration)
- (4) Television can demonstrate the use of equipment. (Illustration)
- (5) Television can share outstanding presentations and demonstrations by gifted teachers who would otherwise be inaccessible to the great majority of students. (Illustration)
- (6) Television can bring outstanding public figures and events into the classroom. (Illustration)
- (7) Television can give a front-row-seat vantage point to every student. (Illustration)
- (8) Television can give many students access to normally inaccessible places and situations. (Illustration: Research laboratories, special treatment centers, etc.)

- (9) Television can offer a personal quality where that is needed.

(Illustration: "The classroom teacher talks to US. The television teacher talks to ME!")

- (10) Television can offer an impersonal quality, where that is needed.

((Illustration: Perhaps a speech course: "Look into John's mouth."
"Watch my tongue."))

- (11) Television can assist in many of the non-teaching functions. (Illustration:

Instruction in library use, registration, student-record availability.)

- (12) Television can assist directly or indirectly in improving the quality of

teaching. (Illustration: In-service instruction, teacher training,
opportunity to see others teach.)

- (13) Television can offer special learning opportunities through advanced instruction to capable high school seniors; through specialized instruction for extremely bright children over and beyond their regular school work; through specialized instruction for slow learners; through offering pre-school experience for those about to enter first grade and parent education for school readiness. (Illustration)

NARR: In other words, television can ally itself with teachers and learners...

enabling teachers to concentrate their energies and efforts in the areas of their greatest competence and interest...enabling learners to assume

NARR: responsibility for, to exert more initiative toward their own learning.

In looking at instructional television, with a view to evaluating its potential contribution, let's remember where we are looking from...

Here a sequence of people (close-up) can give these answers:

PERSON 1: We are looking from the technological environment of the twentieth century...a century committed to mass education...oriented to mass communication.

NARR: what we are looking at....

PERSON 2: An electronic instrument...a device...one of a long line of resources which man has devised to extend the horizons of his own mind.

NARR: what we are looking for....

PERSON 3: What education has always looked for...through one effort or another. We are looking for learning...and thus for the best ways to bring television and all the other resources to the service of the learner. We are looking for those imaginative alterations in our approaches to learning which will insure effective involvement of today's human with today...of tomorrow's human with tomorrow.

NARR: And we may get a clearer, more realistic look at instructional television if we look through significant years of experience and

NARR: experimentation...if we look with the eyes of people who hold in common some convictions about what they see...and what remains yet to be seen.

We want to show these people in a short montage of testimonials...concerning what each has learned or concluded about instructional television from working with it over a period of time. These should be people of experience and stature in instructional television. Perhaps each should identify himself or herself, with a very brief orientation as to where and in what situation this experience has been gleaned.

TESTIMONIALS:

- (1) It is clear that there are some instructional functions television can fulfill superlatively. As a presenter, it can offer almost unlimited material, effectively prepared, to be received with clarity, immediacy, economy of time and effort. It can present to the students a breadth and depth of visual experience nowhere else obtainable with such flexibility and ease.
- (2) Television has neither brains, integrity, nor feelings... no essential moral or intellectual nature of its own. It has no ability except to communicate, but if used skillfully, it can communicate exceptionally well. However, let us not forget that instructional television must depend importantly upon classroom teacher guidance for determination of its content, presentation, and effective utilization.

- (3) Different students learn different things at different rates in different ways for different reasons. But each must learn whatever he learns for himself. Therefore, all elements of instruction...the school...the teacher...the classroom...the textbook...pictures...charts...maps...globes...radio...television...self-instructional devices of all kinds...are merely instruments in the SELF-EDUCATION of our children. The merits of television, like the merits of any other instrument, lie in what it can do best for which student and under what circumstances.
- (4) We are finding that television has special uses in such areas as group guidance, physical education, driver training, where detailed close-up demonstrations can be made much more effectively than in a large classroom with a live presentation.
- (5) One of the major impacts of educational television may be on teaching method, and one of its major contributions may be to the improvement of teaching method. Teaching by television is different from other teaching. It imposes a sharper discipline upon method; it increases the use of a variety of devices as teaching aids; it introduces innovations that can affect all teaching, in the classroom, for self-evaluation for those whose presentation is taped. And it is at its best in the team-teaching situation, where each teacher stimulates the other, where each learns from observing the other.

- (6) None of us see television as more than one powerful means among many more that, as we use them well, may help us through the troubled years ahead. Conquering space, it offers to the best teachers a wider range of influence and a richer form of discourse. To the humblest of us it provides a spur to emulate the best in others, more time to think and work, a chance to give in fuller measure of such talent and devotion as we can muster. For each and all of us, teachers and learners alike, it spells out what we most urgently crave...more opportunity for coping with our special needs and problems...a heightened potential for learning.

CONCLUSION:

NARR: Suppose I should ask you now: "How do you look at television?"
Do you think you may have found some new answers?

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

under a contract with

UNITED STATES OFFICE OF EDUCATION

FILM (SHOOTING SCRIPT

March - 1965

FILM NO. 2

ROLE OF THE CLASSROOM TEACHER

by Marye D. Benjamin
Radio/Television/Film, The
University of Texas
Austin, Texas

NOTICE TO DIRECTOR: In the television lesson sequences of this film, the setting and the camera work should be representative of television production, with care taken to adhere to television production techniques.

Don't like double audios. Make it sequenced

Responsibility Scale

Don't use Jim Brown

SHOOTING SCRIPT

NAEB-USOE UTILIZATION PROJECT - FILM NO. 2

"ROLE OF THE CLASSROOM TEACHER"

*I don't like the
abrasion bit.*

VIDEO

AUDIO

Fade in:

1. CU. TV Teacher's hands. She is rubbing an emery board over one fingernail and extends the fingernail to display the result.

TV TEACHER: (SYNC) Just as this abrasive emery board wears away my fingernail...

Cut to:

2. CU. Grindstone. TV Teacher's hands hold an axe blade against the grinding edge as the wheel turns. (Wheel stops.)

TV TEACHER: (SYNC) Just as this abrasive grindstone wears away the edge of this axe blade...

Cut to:

3. MS. TV Teacher. Standing by grindstone.

TV TEACHER: (SYNC) The abrasive frontier of Early America wore away the old familiar patterns of European civilization. (FADING)
In our lesson today....

NARRATOR: (VO-AUDIO FOREGROUND)

TV TEACHER: (SYNC) (AUDIO BACKGROUND)

This is an eighth grade social studies teacher. ...we're going to see how that happened....

Cut to:

4. ESTABLISHING SHOT. Eighth Grade Social Studies Classroom. Students and classroom teacher watching TV lesson. (SHOOTING FROM POINT WHERE SCREEN NOT VISIBLE)

TV TEACHER: (VO) As we follow five men on an imaginary expedition into the frontier wilderness.

VIDEO

AUDIO

Camera moves to focus on Classroom Teacher involved in watching TV lesson with students.

CAMERA ZOOMS in on Classroom Teacher.

He is watching the lesson...but keeping an alert eye on the students. As camera comes in close, he makes a quick brief note.

Cut to:

5. TV Teacher. Standing by grindstone. (MATCH SHOT to Sc. 3.)

TV Teacher turns partly away from the camera to focus attention on the five men who can be seen at some distance away in the background. This is an impressionistic (almost bare) cyc set...not in the least realistic. Just an impression of a clearing at the edge of settlement with the wilderness beyond. As teacher turns, CAMERA MOVES slightly to give better view of the five men...who are grouped in depth, so all can be seen.

TV TEACHER: (VO) Let's assume that these men are going into the Mississippi Valley in about the year 1800.

NARRATOR: (VO - AUDIO FOREGROUND)

And this is an eighth grade social studies teacher.

TV TEACHER: (VO - AUDIO BACKGROUND)

Four of these men are generally considered to be outstanding....

TV TEACHER: (SYNC) In that they have risen to high positions in their respective occupations. The fifth man has not so distinguished himself.

Let's meet these men and give each one his name and rank.

VIDEO

AUDIO

Cut to:

6. WIDE ANGLE. Classroom Teacher with students watching lesson. Both Classroom Teacher and TV Receiver are in the scene.

TV TEACHER: (VO) The first man is a military hero. He has had thousands of men under his command and has led many military expeditions.

Cut to:

7. MLS. Classroom Teacher with several students. They react to this news, because the class has voted on which man will probably lead the expedition. One boy is very pleased with himself... one girl disappointed, etc. Teacher indicates with good humor that it's too early to tell...and it's a good idea to watch more of the lesson.

NARRATOR: (VO - AUDIO FOREGROUND)

Together these two teachers are equal members of a teaching partnership.

TV TEACHER: (VO - AUDIO BACKGROUND)

Until circumstances made it necessary for him to come to America...this man enjoyed great power.

Cut to:

8. MLS. GENERAL WILLIAM FOLWELL...in a general's uniform of indeterminate locale. Very imposing and imperious with many medals. Moves and speaks like the very essence of military authority...but DO NOT CARICATURE.

The General is checking his compass....studying his map...briskly...thoughtfully...efficiently.

TV TEACHER: (VO) ^(Behold) ~~Behold~~ General William Folwell...who has received many decorations, medals, and certificates of merit. He likes to wear the smart military uniform, give orders, and display his medals...as a mark of the honors civilization has conferred upon him.

Cut to:

9. CU. TV Teacher in down right foreground of screen. The General can be seen in the background.

NARRATOR: (VO) (AUDIO FOREGROUND)

Much experience in the classroom...

TV TEACHER: ^(VO - Audio Back ground) ~~(VO - Audio)~~ We shall let him wear his uniform and

*Not advised
don't get
this part*

VIDEO

AUDIO

NARRATOR: (CONT'D.)

TV TEACHER: (CONT'D.)

and the varied resources
and techniques of tele-
vision...have qualified
the partner on screen
as a "presentation
specialist."

medals on this expe-
dition. He would be
lost without them...
and he naturally
assumes that he is
in charge of it.

Cut to:

10. WIDE ANGLE SHOT.
Classroom Teacher
still involved
with class in re-
ceiving TV lesson.

TV TEACHER: (VO) Here is a leader in the
business world. ~~Mr.~~ Mr. Charles J. Clay-
brook is (FADING) ~~Mr.~~ a director of banks...

NARRATOR: (VO - AUDIO
FOREGROUND)

TV TEACHER: (VO -
AUDIO BACKGROUND)

What is the specialized
role of THIS partner...

A man who owns and
controls much money.

Cut to
or
Zoom to:

11. MCU. Classroom
Teacher.

NARRATOR: (VO) The
Classroom Teacher?

/:50

RUN HEAD TITLES OVER A QUICK MONTAGE OF THE CLASSROOM TEACHER SEEN IN
VARIOUS ASPECTS OF HIS ROLE.

12. MLS. Classroom
teacher standing in
front of class...
involved in discus-
sion with entire
class.

TITLE THEME MUSIC IN TO INTRODUCE TITLE
SEQUENCE...HOLD THROUGH TITLES IN AUDIO
FOREGROUND.

VIDEO

AUDIO

Dissolve to:

13. 20. Classroom Teacher seated with one small group... engrossed in discussion. Other small groups visible in background.

Dissolve to:

14. 21. Classroom Teacher standing by individual student...leaning over to indicate a clarification or correction with reference to the student's work... acting out encouragement with reference to further work.

Dissolve to:

15. ~~22.~~ Classroom teacher writing assignments on board. Textbook and other references, indicating title and page numbers.

Dissolve to:

16. 23. Classroom teacher putting up display or slogan with reference to the unit of study.

Dissolve to:

17. 24. Classroom teacher supervising preparation for viewing television lesson. Directing children in proper placement of chairs, in proper placement of TV set, adjustment of image on screen, etc.

NOTE: THIS SHOULD BE A KALEIDOSCOPIC EFFECT...CALCULATED TO INDICATE QUICKLY THE VARIETY OF ASPECTS OF THE CLASSROOM TEACHER'S ROLE.

out

VIDEO

AUDIO

18. 3. MCU. DESK OR TABLE TOP. Camera is looking down on eighth grade social studies textbook, open, face down on the desk. Also calendar, Teacher's Guide, state and local courses of study (no locale specified for any of these), evaluation sheets, several reference books.

cut

FADE OUT FINAL TITLE OVER THIS SCENE.

Narrator's hand reaches into frame, picks up textbook.

Cut to:

(MUSIC: TITLE MUSIC FADES OUT UNDER NARRATOR'S LINES)

NARRATOR: (VO) What is the role of the classroom teacher with television in the classroom?

19. 26. ESTABLISHING SHOT: NARRATOR in his PLACE: the resources area of our eighth grade classroom (now empty) or the resources area of a school library or a resources area in limbo. (If in classroom, the magnetic board may be part of chalkboard or bulletin board. In library, it may be part of the display area.) Narrator is picking up textbook and holds it in his hand. Around him are a motion picture projector, an overhead projector, a record player, a tape recorder. He is at ease...informal... handling objects familiarly...not standing stiffly among them.

NARRATOR: This is an important question. Its answer is vital...not only to the successful utilization of television...but to the continuing effectiveness of many good classroom teachers.

Perhaps we can find that answer by asking some other questions.

For instance...what is the role of the classroom teacher with this textbook (HE PROFFERS THE TEXTBOOK) in the classroom?

Or....say....

VIDEO

AUDIO

Narrator looks about him.
CAMERA FOLLOWS HIM as he
moves over to indicate the
TAPE RECORDER.

NARRATOR: (SYNC) This tape recorder?

CAMERA FOLLOWS NARRATOR
as he moves to the OVER-
HEAD PROJECTOR.

NARRATOR: (SYNC) This overhead projector?

Narrator indicates the
entire display of re-
sources.

NARRATOR: (SYNC) With any or all of these
contributors to learning.

He controls them, doesn't he? In his role
as manager of the learning situation, the
classroom teacher determines the nature and
extent of ^{their} ~~the~~ contribution ~~which will make~~
to the education of his own particular
students.

Cut to:

NARRATOR: (SYNC) Now what happens when
television makes its appearance?

20 27. SAME SCENE...with TV
RECEIVER...which has
suddenly appeared
among the resources.

CAMERA FOLLOWS as
Narrator moves to the
TV Receiver...and dis-
plays it with a ges-
ture of his hands.

Cut to:

NARRATOR: (SYNC) Does this change the
role of the classroom teacher?

Let's think for a minute about some
comparable situations.

Dissolve to:

21 28. MCU: Narrator and TV
Receiver.

VIDEO

AUDIO

- Cut
no sync
sound*
22. ESTABLISHING SHOT.
Unit set in limbo.
Housewife hanging
clothes on a clothes-
line. Wash tub with
scrub board visible
nearby.

Cut to:

23. SAME SCENE WITH HOUSE-
WIFE PRESENT...but
WASHER-DRIER has re-
placed wash tub and
clothesline.

Cut

Housewife turns dial
to start washing cycle.
CAMERA FOLLOWS HER as
she crosses to a STOVE
where a meal is cooking.
She lifts the cover of
a kettle...sniffs some-
thing delectable...adds
a touch of seasoning...
replaces the cover.
CAMERA FOLLOWS as she
moves on to a SEWING
MACHINE, where sewing
is waiting in the
machine. She sits
down and begins to
sew. A dress rack
with several finished
garments is in view.
(A child's dress, a
man's shirt, a woman's
coat.)

*Slippy
Point*

Dissolve to:

24. SEMI-SILHOUETTE ELEVA-
TION SHOT...LIMBO SET.
Orchestra conductor
seen from behind and
below. He is on po-
dium, conducting an
orchestra rehearsal.
(No orchestra visible.)

NARRATOR: (VO) A housewife, for example...
who does her own laundry.

NARRATOR: (VO) This manager of a home
is not deposed by a new washer-drier
combination.

NARRATOR: (VO) She is simply enabled to
redepl^oy her time and energies....using
them more productively.

(MUSIC: MUSIC OF ORCHESTRA IN REHEARSAL
IS HEARD...MINUS THE STRING
SECTION. ESTABLISH VERY BRIEFLY
AND TAKE BEHIND....)

NARRATOR: (VO) Or consider the conductor
of a symphony orchestra...when a string
section is added to the instruments he
coordinates. Does he step down from
the podium? No, indeed

VIDEO

AUDIO

*These are
not
analogies*

CONDUCTOR NODS in the direction of the unseen string section.

Conductor's gestures as he conducts indicate the scope and intricacy of the music heard.

(MUSIC: **SAME SELECTION CONTINUES WITH STRINGS ADDED. TAKE BEHIND**)

NARRATOR: (VO) He continues to lead the orchestra...extending his control to a broader spectrum of resources...adding new color and dimension to the total performance.

(MUSIC: SYMPHONIC MUSIC UP TO PUNCTUATE... TAKE UNDER FOR BALLERINA IN NEXT SCENE.)

(VO)

NARRATOR:// Let's think about a prima ballerina. This gifted artist does not relinquish her leading role...

Dissolve to:

MLS.

25. Ballet dancer... dancing alone in limbo set.

Cut to:

26. SAME SCENE. Same dancer but with male partner (in supporting dance role)...executing dazzling lifts and flights.

NARRATOR: (VO) When skilled support offers heights and reaches she could not attain alone. She is still first in her field... her performance extended and enhanced...her artistry displayed to better advantage.

Dissolve to:

27. NARRATOR in his PLACE with the TV RECEIVER.

NARRATOR: (SYNC) So it is with the teacher who has television in the classroom. He retains his leading role...always aware that television can play a variety of supporting roles....that there is no "type casting" for this highly-versatile medium. As a good manager, of course, the classroom teacher will want to know the varying degrees of responsibility which television is prepared to assume.

*Point is there are
different roles depending
on how extensively TV is
used. None indicates
the teacher.*

CAMERA FOLLOWS AS NARRATOR MOVES TO MAGNETIC BOARD.

VIDEO

AUDIO

NARRATOR REACHES MAGNETIC BOARD.

NARRATOR PLACES SCALE LINE ON THE MAGNETIC BOARD.

Cut to:

28. MCU. Magnetic Board.
Line on board.

NARRATOR'S HANDS put words "Responsibility Scale" above line on Magnetic Board.

CAMERA PANS to left end of scale.

NARRATOR INDICATES this left end with his hand.

How about some large teacher cutout that eye looks

NARRATOR'S HAND puts up large cutout of Classroom Teacher.

NARRATOR'S HAND puts up much smaller cutout of TV Receiver, containing on the screen a small silhouette of the TV Teacher.

CAMERA PULLS BACK to show Narrator at Board...

NARRATOR: (SYNC) Let's see what these are...and what implications they have for the classroom teacher.

Suppose we

NARRATOR: (SYNC) ~~take~~ take this line to represent the full spectrum of responsibility for instruction in the classroom.

NARRATOR: (SYNC) We'll call it our "Responsibility Scale."

NARRATOR: (SYNC) Now...down here... ^{we'll use} this end of the scale...to represent the area of least support by television. In the instances represented here, television makes a definite contribution to the classroom. But in relationship to this classroom teacher.

the television teacher has ONLY A SMALL PART of the total instructional responsibility.

As we ~~look~~ see some examples from this end of the scale...

VIDEO

AUDIO

NARRATOR: (SYNC) Please bear in mind that the degree of responsibility is very much the same in all three instances. It is in the NATURE of television's contribution that we find a difference....

Fade out/ Narrator.

Fade in:

EXCERPT FROM ART LESSON ON KITES

(NOTE: Linda Schmid videotape available for study. Kites she used, I believe, are available in Austin.)

Fade in:

29. EXTERIOR. DAY. ESTABLISHING SHOT. TV ART TEACHER flying SILK BIRD KITE.

(MUSIC: THEME MUSIC FOR TV ART LESSONS)

Zoom to:

30. MM. EXTERIOR. DAY. CU. SILK BIRD KITE flying.

31. MM. TITLE: "ART" OVER-PRINTED ON Sc. 30

Fade out title.

Dissolve to:

32. INTERIOR. STUDIO. ART SET. (Plain bamboo blind background.) Silk bird, caterpillar, frog, paper bird kites hung at different levels of height and depth. May have other kites to decorate set.

VIDEO

AUDIO

CU: Silk bird kite
hanging in studio.

CAMERA PULLS BACK to
show TV TEACHER standing
by SILK BIRD KITE.

TV Teacher indicates the
silk bird kite.

Cut to:

33. CU. Silk bird kite.

CAMERA PANS down body
of silk bird kite.

Cut to:

34. CU. TAIL OF CATER-
PILLAR KITE.
CAMERA SLOWLY PANS
down length of Cater-
pillar Kite, starting
at the tail and ending
at the face.

CAMERA IN TIGHT on
face of Caterpillar
Kite.

(MUSIC: THEME MUSIC...ART SERIES...FADE OUT
UNDER TEACHER'S INTRO.)

TV TEACHER: (SYNC) Today we're going to
talk about kites. We're going to look
at different kinds of kites...and a little
later on, we'll see how we might make one.

As you can see...the design of this kite
is based on a bird...with spreading wings.

TV TEACHER: (VO) A bird is a natural model
for a kite, isn't it? Because "to fly" is
the basic purpose of a kite design..however
artistically exciting it may be otherwise.

Still...not all kite designs are taken
(FADING) from creatures that fly.

NARRATOR: (VO) AUDIO
FOREGROUND

TV TEACHER: (VO -
(AUDIO BACKGROUND)

In this junior high A most unusual design
school art series... has been taken by a
the television teacher Japanese artist from
provides...once each a creature that crawls
week...expert teaching on the ground...to
and unusual resources. bring us a FANTASTIC
for this specific CATERPILLAR KITE.
course of study.

VIDEO

AUDIO

CAMERA PULLS SLOWLY
BACK as TV Teacher
walks into frame to
stand by Caterpillar
Kite's head.

TV TEACHER STANDING
BY CATERPILLAR KITE'S
HEAD.

TV Teacher demonstrates
with her hand the up and
down crawling movement
of the caterpillar.

Cut to:

35. c 4.

CAMERA PANS back along
the body of the cater-
pillar kite.

CAMERA IN TIGHT on one
disc.

TV TEACHER turns disc
over to show the back.

Her hands indicate the
features of construc-
tion as she mentions
each one.

Fade Out TV Art
Lesson

Fade in:

NARRATOR: (CONT'D)

Here the television

instruction is directly

related to the princi-

pal content of the

course.

TV TEACHER: (CONT'D)

In developing his

design...the artist

did not simply copy

a real caterpillar.

TV TEACHER: (SYNC) He has created a design
of his own...keeping in mind the caterpillar's
dominant characteristics.

You can imagine this artist thinking to him-
self: "A caterpillar crawls...with his body
moving up and down."

TV TEACHER: (VO)

Closely
/If you were to look at a caterpillar under
a microscope...you would see that he has a

SEGMENTED BODY. And this effect the artist

has captured with these individual discs.

(SYNC)

TV TEACHER: ~~MM~~ Here the artist has soaked
reeds in water to make them bend easily...and
has bound the two ends together to make a
circle. Paper is stretched around the reed
(FADING) and pasted over it...

VIDEO

AUDIO

*May need on
screen*

*would think this
would be much
activity after this
lesson.*

36. MCU. Responsibility Scale exhibit on Magnetic Board.

CAMERA IN TIGHT ON large Classroom Teacher with smaller TV Receiver.

Dissolve to:

37. SALVAGE ARCHEOLOGY EXCERPT.

FILM CLIP OF ABOUT ONE MINUTE DURATION.

(SALVAGE ARCHEOLOGY FILM CLIP NOT AVAILABLE TO ME AT THIS TIME. IT PROBABLY WILL INCLUDE BRIEF ANIMATED MAP WORK WITH DR. MOTT DAVIS IN STUDIO...MOVING TO BRIEF SCENE AT ARCHEOLOGICAL SITE.)

NARRATOR: (VO) In this same area of minimum support....

at the ^{minimum} lower end of the Responsibility Scale...the Television Teacher may make another kind of contribution.

OPEN WITH NORMAL AUDIO. TAKE FILM CLIP AUDIO TO BACKGROUND DURING NARRATOR'S COMMENTS... (ABOUT TWENTY SECONDS)...THEN BRING UP TO FOREGROUND FOR REST OF CLIP.

NARRATOR: (VO) (AUDIO FOREGROUND)

FILM CLIP: (SYNC)

(AUDIO BACKGROUND)

For a class in social studies, for instance, this television teacher makes a periodic presentation of valuable and enriching resource material. This material is not related directly to the principal content of the course...but it does extend the dimension of instruction in the general area of study for this particular semester.

FILM CLIP CONTINUES BRIEFLY

Fade out Film Clip on Archeology.

FILM CLIP AUDIO IN FOREGROUND...THEN FADE OUT

Film Runs about 10 minutes to end 8 page 14

"ROLE OF THE CLASSROOM TEACHER" - FILM 2

page 15

VIDEO

AUDIO

Fade in:

- ____. CU: Magnetic Board.
Large Classroom Teacher
with small TV Receiver.

NARRATOR: (VO) Even when it leaves to
the Classroom Teacher all responsibility
for day-to-day classroom processes, tele-
vision may still add flavor and interest
to the instructional fare...by highlighting
some special event, observance, or holiday...
or by moving into the classroom some high
point in our current history.

Dissolve to:

- ____. NASA FILM CLIP. NOT
MORE THAN A MINUTE.
THIS CLIP WILL BE
TAKEN FROM MOST
RECENT "HIGH POINT"
COLOR FILM AVAILABLE
AT TIME OF INCLUSION.

Fade out NASA Film Clip

FADE OUT AUDIO: NASA FILM CLIP

Fade in:

- ____. MS. Narrator at
Magnetic Board.

He indicates the
figures at the lower
end of the scale.

NARRATOR: (SYNC) The three examples we
have just seen...from the lower end of
the Responsibility Scale...while they made
welcome contributions to the classroom...
had no significant impact on the accustomed
role of the Classroom Teacher. This is
true even of the Art lesson, if we think
about it realistically. Once the Tele-
vision Teacher had motivated student

VIDEO

AUDIO

NARRATOR: (SYNC) interest in kite design
and initiated design activities....

Cut to:

- . WIDE ANGLE...CORNER OF EIGHTH GRADE ART CLASSROOM. (USE SMALL NUMBER OF SAME EIGHTH GRADE STUDENTS.) SUPPLY CABINET IN VIEW.

Classroom teacher has just handed one boy some reeds from the supply cabinet. As he returns to his work table, the teacher steps over to look at a ceramic frog from which a girl is trying to abstract a kite design.

NARRATOR: (VO) The classroom teacher was left very much on her own for the duration of that art unit. To her went the lion's share of responsibility....

For distribution of materials....

Cut to:

- . MS. Girl...with her partially finished design...indicating to the teacher that she has a problem. Teacher looks at design...then at frog.

Cut to:

- . CU. Ceramic frog. Teacher's finger is tracing the dominant lines of the shape.

NARRATOR: (VO) For application of design principles...

Cut to:

- . MS. Teacher with girl. Teacher is indicating with her finger proposed changes in the design on paper.

Cut to:

- . MCU. A boy who is having difficulty

And this is very serious

VIDEO

AUDIO

_____. (CONT'D)

with construction requests the teacher's attention.

NARRATOR: (VO) For supervising the mechanics of kite construction.

Teacher walks into frame and begins to help him secure two sections of his kite with string.

Cut to:

_____. MCU. Classroom Teacher holding sections and giving instructions... while boy ties the string.

Dissolve to:

_____. MS. Social Studies Teacher. (SAME CLASSROOM TEACHER SEEN AT FIRST OF FILM.) He is standing at roll-down map... holding a pointer. Apparently he is asking the pupils (not seen on screen) to locate sites mentioned in the archeology excerpt.

(VO)

NARRATOR:/ The social studies teacher might wish to tie in salvage archeology sites.... mentioned by the Television Teacher...with his students' geographic image of early America...

Dissolve to:

_____. CU. Bulletin Board display. "Frontiers Are Where You Find Them"...showing pictures of Conestoga wagon and space capsule...boundaries of atmosphere and radiation belts with boundaries of original settlement, Old Northwest Territory, etc.

NARRATOR: (VO) Or equate the frontiers of the Twentieth Century with those of earlier days.

VIDEO

AUDIO

Dissolve to:

- ____. MS. Narrator at Magnetic Board.

OR

- ____. WIDE ANGLE. Eighth Grade Social Studies Classroom. Boy turns off set...goes to his seat. Students are re-arranging chairs.. getting textbooks out. Teacher, holding textbook, is writing on chalkboard the page numbers in the textbook assignment... and points for special attention.

Cut to:

- ____. MS. Narrator at Magnetic Board.

NARRATOR: (SYNC) or (VO) On the other hand, the classroom teacher may want to let the television lesson suffice for itself, while he gets on with his own plans.

NARRATOR: (SYNC) There is another end of the scale, however, where television offers far more significant support...when such support is needed.

Narrator puts at the top end of the Responsibility Scale a small Classroom Teacher and a large TV receiver bearing a silhouette of the TV Teacher.

Cut to:

- ____. CU. Cutouts of Classroom Teacher and TV Receiver.

NARRATOR: (SYNC) In this area of greatest support by television, the Television Teacher may assume maximum responsibility for instruction. This is a valuable contribution where the classroom teacher has no knowledge of the subject...or where the classroom teacher must refresh his knowledge.. relearn the subject content...or restore his proficiency in skills.

*Further
Specs*

*VO
of first board
correct*

VIDEO

AUDIO

CAMERA IN TIGHT ON
CUTOFF OF TV RECEIVER
WITH SILHOUETTE OF
TV TEACHER.

Dissolve to:

10. *used to say*
PRIMARY SPANISH SET.
ESTABLISHING SHOT.
Shelves in BG holding
props regularly used
on program. Blocks.
Indian cutouts.
Wheel. AIDA BARRERA
at Chem. Table. She
holds up pictures of
the Garcia family
members and their
activities as they
apply.

CAMERA MOVES SLOWLY
IN TO MCU OF AIDA.

(NOTE: AIDA CAN DO
THIS SEQUENCE WITH
THE PICTURES OR
WITH THE BOWTIE,
MOUSTACHE, HAIR
BOWS TO PERSONIFY
MEMBERS OF FAMILY.)

She hold^up picture of
whole family.

Cut to:

- CU. Picture - Garcia
Family.

Cut to:

- MCU. Section of
First Grade Class-
room. Only a few
pupils and teacher
are visible.

Cut to:

- CU. Aida Barrera'
face.

←
AIDA: (SYNC) You know, we haven't seen
the Garcia family for a while. I wonder
what Papa, Mama, Pepe, and Carmelita are
doing. Shall we visit them?

NARRATOR: (VO) For instance...there has
been a great deal of interest in recent
years in the teaching of foreign language
in the primary grades.

Use all Spanish

AIDA: (SYNC) Do you remember how to say:
"La Familia Garcia?"

PUPILS AND TEACHER: (SYNC) La Familia
Garcia.

AIDA: (SYNC) Gar-ci-a.

VIDEO

AUDIO

Cut to:

____. MCU. Classroom Teacher. CLASSROOM TEACHER: Gar-ci-a.
PUPILS:

Cut to:

____. MCU. Two pupils. AIDA: (VO) Gar-ci-a.
Looking at Classroom
Teacher to see how she
is doing it.

Cut to:

____. CU. Classroom Teacher. CLASSROOM TEACHER: (SYNC) Gar-ci-a.
She nods encouragement PUPILS
as she leads the re-
sponse.

Cut to:

____. MS. Aida. She holds AIDA: (SYNC) Do you remember the two
up picture of Papa
Garcia. ways we speak of Mr. Garcia?

Cut to:

____. CU. Picture of Papa. AIDA: (SYNC) El papa.

Cut to:

____. MCU. Pupils respon- PUPILS: (SYNC) El ~~P~~papa.
ding. TEACHER'S VOICE HEARD ALSO:

AIDA: (VO) Bueno. El ~~P~~papa. OR...we can
say...Señor García.

Cut to:

____. MS. Classroom teacher UNISON: (SYNC) Señor García.
and pupils.

Cut to:

____. ECU. Aida's mouth. AIDA: (SYNC) (EMPHASIZING TRILL) Señor
García...

VIDEO

AUDIO

____. CU. Classroom Teacher responding.

LESSON CONTINUES WITH CAMERA ON AIDA AS SHE INTRODUCES EACH NEW PHRASE...THEN CUTTING AWAY TO CLASSROOM TO SHOW TEACHER AND PUPIL RESPONSES. (SOUND OUT)

(LESSON SEQUENCE VERY BRIEF)

Fade Out Spanish lesson excerpt.

CLASSROOM TEACHER: (SYNC) ^{classroom} Señor García.

NARRATOR: (VO) Here we see a/teacher who has had no Spanish since her own high school days... With television^{after to} help, she is refreshing her knowledge of the language, improving her skills...while for a time, at least...the television teacher provides practically all of the teaching.

FADE IN AUDIO OF SPANISH LESSON EXCERPT TO CONCLUSION OF SEQUENCE.

FADE OUT LESSON AUDIO.

Are there any figures or FLES to make this more persuasive.

VIDEO

AUDIO

Fade in:

- ____. MS. First grade Classroom Teacher. She is in front of the class...facing the class (CAMERA). If possible, CAMERA SHOULD SHOOT ACROSS heads of two or three children in foreground of frame, to suggest class which the teacher is facing. Teacher is obviously drilling class on the lesson we have just witnessed. She may even be using some pictures she has made (or the children have made) of the Garcia family and the objects mentioned.

Cut to:

- ____. CU. Picture. Inside Garcia house.

Cut to:

- ____. MCU. CLASSROOM TEACHER.

Cut to:

- ____. CU. PICTURE OF MAMA GARCIA WASHING WINDOW.

Cut to:

- ____. MCU. CLASSROOM TEACHER.

NARRATOR: (VO) As the lesson fades from the screen, these new Spanish words may fade from the young minds to which they ~~have~~ so recently have been introduced. UNLESS... (the manager of the learning situation sees to it that they are impressed more vividly by repetition in the all-important classroom drill.

From encouraging pupil responses to the Television Teacher, the Classroom Teacher moves easily into ~~the~~ language presentation, ~~with~~ her hands still firm on the classroom controls which regulate essential and appropriate activities.

(FADE LESSON SOUND IN)

CLASSROOM TEACHER: (SYNC) Estamos in la casa. (BECKONS FOR RESPONSE)

PUPILS: (OFF SCREEN) Estamos in la casa.

CLASSROOM TEACHER: (SYNC) Estamos in la casa.

PUPILS: (OFF SCREEN) Estamos in la casa.

CLASSROOM TEACHER: (SYNC) And what is Mama ~~MMMM~~ doing? Que hace ~~MMMMMM~~ la mama?

PUPILS (OFF SCREEN) Que hace la mama?

(SYNC)

CLASSROOM TEACHER: /Que hace la mama?

PUPILS (OFF SCREEN) Que hace la mama?

CLASSROOM TEACHER: Can you see that she is washing the window? Lava la ventana.

VIDEO

AUDIO

Fade out Classroom
Teacher leading
Spanish drill.

PUPILS: (OFF SCREEN) (FADING) Lava la ventana.

Fade in:

- . ESTABLISHING SHOT.
Four to six upper elementary students in school library or corner of classroom... viewing Topology lesson. No teacher present. (NO SOUND)

NARRATOR: (VO) And there ARE instances where no classroom teacher is available. Here... where faculty members are in short supply... and no teacher is prepared to teach topology...

Cut to:

- . MCU. Television Topology Teacher's hand writing on chalkboard. He is drawing a line from O to X on the closed square.

TV TOPOLOGY TEACHER: (SYNC) We are going to draw a line from point O which is inside our closed square to point X which is outside.

Cut to:

- . MS. TV Topology Teacher at Chalkboard. On the board are the four illustrations. (SEE ATTACHED EXAMPLE) He is drawing the line on the triangle, as he speaks.

TV TOPOLOGY TEACHER: (SYNC) Now let's draw a line from point O to point X on each of the other three ~~illustrations~~ figures.

Cut to:

- . MS. Pupils are following his instructions. CAMERA FOCUSES on one student. Others are visible in part. This pupil is drawing lines.

NARRATOR: (VO) Television takes full responsibility for instructing a small group of gifted upper elementary students... *who have qualified for an accelerated math program.*

Cut to:

- . CU. Student's paper. (Over-shoulder shot).

TV TOPOLOGY TEACHER: (Sync) These lines are telling

VIDEO

AUDIO

Cut to:

- . MLS. TV Topology Teacher at chalk-board. CAMERA FOLLOWS as Teacher moves to adjacent section of chalk-board...where the second problem of the Caliph's Daughter Enigma is set up. (SEE ATTACHED EXAMPLE.)

Cut to:

- . CU. Caliph's second problem... with lines connecting 1 and 1 and 2 and 2.

Cut to:

- . WIDE ANGLE. Students watching television lesson.

Students begin shading on their papers.

Fade out Topology scene.

TV TOPOLOGY TEACHER: (CONT'D) us something about closed curves.

(SYNC)

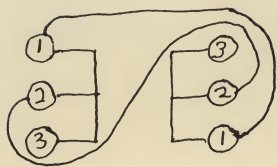
TV TOPOLOGY TEACHER: / And they may be telling us whether the Caliph's daughter married a clever Persian suitor...or went through life as an old maid.

TV TOPOLOGY TEACHER: (SYNC) Here we are... with the work we've already done on the Caliph's second problem.

TV TOPOLOGY TEACHER: (SYNC) We've connected like numbers 1 and 1 with this line here. We've connected like numbers 2 and 2 with this tricky line here. Now, the question is, shall we keep on drawing line after line after line... *a trial-and-error* in ~~an~~ effort to win the young lady's hand...

TV TOPOLOGY TEACHER: (VO) Or shall we let topology give us a quick decision? I tell you what. Suppose we shade in this area between the connecting lines. You shade it on your paper (FADING) while I shade it here..

FADE OUT AUDIO



Caliph's Second Problem

Look at the geometric figures below:

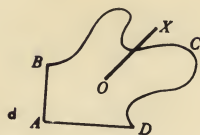
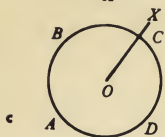
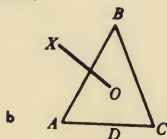
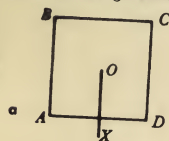


Figure 6

VIDEO

AUDIO

Fade in:

- MS. Narrator at Magnetic Board.

Narrator indicates the two ends of the scale.

NARRATOR: (SYNC) Well! We've watched television lending a hand to instruction at both ^{ends} extremes of the Responsibility Scale, haven't we?

Cut to:

- CU. Cutouts of small TV receiver and larger Classroom Teacher.

Narrator indicates these...in order.

NARRATOR: (SYNC) Offering minimum support... to the classroom teacher's much greater responsibility...in the examples from art, salvage archeology, and space activity.

Cut to:

- CU. Cutouts of large TV receiver and smaller Classroom Teacher. Narrator indicates these... in order.

NARRATOR: (SYNC) Offering maximum support... to the classroom teacher's lesser degree of responsibility...in the examples from Spanish and topology.

Cut to:

- MCU. Narrator putting on Magnetic Board...in the middle of the scale, the cutouts of the Classroom Teacher and TV receiver of equal size.

NARRATOR: (SYNC) It's time, now, we took a ^{look} longer look at the broad middle ground of the Scale...where much of our instructional television is ^{found} found. ^{done} done.

Cut to:

- CU. Cutouts of TV Receiver and Classroom Teacher - Equal size.

NARRATOR: (SYNC) This is the teaching partnership we ^{Saw} found in our first brief visit to the eighth grade social studies classroom. Remember? Where the Classroom Teacher and the Television Teacher share almost equally the responsibility for instruction...but each has a special area of primary concern.

VIDEO

AUDIO

Cut to:

- WIDE ANGLE. Teacher and pupils watching television lesson.
(Screen not visible.)

TV TEACHER: (VO) This wouldn't bother Jim Brown. Titles seem to stick in his throat.

Cut to:

- MS. Classroom Teacher watching TV lesson.

TV TEACHER: (VO) Medals...bank.accounts... scholarship...don't mean much to Jim. Any talk about such things seems positively silly. His main feeling is: "What good is all that stuff anyway?"

Classroom teacher reacts to this.
Makes a note.

Cut to:

- CU. Teacher's note. "Jim's attitude. Too narrow?"

TV TEACHER: (VO) And what is the attitude of the other four men toward Jim Brown? It seems to differ from one man to another.

Cut to:

- MS. General Folwell barks an order at Jim.

TV TEACHER: (VO) The General called him "Boy!" once...

Cut to:

- MS. Jim...busy checking the banker's gun...looks carelessly back over his shoulder at the General...goes on with his task.

Cut to:

- MCU. General...looking rather flustered, subsides.

TV TEACHER: (VO) But for some reason hasn't done that again!

Cut to:

VIDEO

AUDIO

- TWO SHOT. Jim and the banker. The banker imperiously motions to Jim to do something about his luggage.

Cut to:

- REACTION SHOT. Children in classroom...amused by this.

Cut to:

- MCU. TV Teacher in foreground. Men in expedition set partially visible behind her.

TV Teacher turns partly away from camera.

CAMERA MOVES to show men lining up in the far background. (TV Teacher out.)

The General takes a last look at his map and compass...barks an order...and leads off...marching out of frame.

The banker is second, checking his money belt.

The professor leaves next...stopping briefly to tuck two books under his arm, freeing his hand to take an indigestion pill.

The minister is fourth, self-consciously carrying his gun.

TV TEACHER: (VO) The banker addressed him as "You! Brown!" and gave Jim some very brisk instructions about handling his luggage...

TV TEACHER: (VO) But has found himself carrying his own bags!

TV TEACHER: (SYNC) The professor and the minister...through long habit...are more polite.

Well..Jim seems to have done everything necessary to get the expedition moving.

TV TEACHER: (SYNC) The General leads off... because he always has.

The banker follows, because he has never ranked third anywhere.

The professor trails along...worrying about his indigestion.

The Minister is thinking of the report he will write for the church. } He is secretly

VIDEO

AUDIO

3 } TV TEACHER: (SYNC) (CONT'D.) thrilled
over carrying a gun...but is sure he will
never shoot it.

CAMERA LEADS Jim Brown
as he moves to follow
the other men.

CAMERA PANS over to
catch other men as they
straggle along in
single file.

CAMERA PANS back to pick
up Jim Brown and moves
in close on him.

Fade out.

Fade in:

— . MGU. TV Teacher is
(leaning on a boulder...
arms folded. Time:
early evening.

Teacher looks over and
down and nods.....

Cut to:

— . ELEVATION SHOT. Camera
looking down on the
exhausted travelers
sprawled around the
campfire. (REMEMBER:
This is still a stark,
stylized studio set.)
The General is rubbing
tallow on a blister on
his heel. The Profes-
sor puts down a well-
gnawed drumstick bone
and reaches for his
pill...realizes he
has no indigestion...
puts them back.

Camera
explores
the
scene.

TV TEACHER: (VO) Jim Brown...with less
luggage than any of the rest..brings up
the rear. The other men stand out in the
forest...

Jim Brown seems somehow (FADING) to be a
part of it. (19:10)

TV TEACHER: (SYNC) Scene 2. Time..
Evening of the first day. The men have
eaten well: a turkey Jim shot on the
trail. In spite of frequent rests, camp
has been struck early...for reasons
numbering exactly FOUR.

NARRATOR: (VO) Detached as she is from
any particular classroom, the television
teacher must plan M in a somewhat flexible
and general way for an imaginary standard
class. Very much as clothing manufacturers
project a suit or dress in a standard
size.

VIDEO

CAMERA IN TIGHT on the TV Teacher silhouette in the TV receiver cutout.

Fade out TV Teacher silhouette in TV receiver cutout.

Fade in:

- CU. TV Teacher in foreground of screen. As TV Teacher speaks, she turns to look at expedition group. Camera moves to lose TV Teacher, reveal men preparing for expedition. Jim in foreground, helping the Professor pack his books properly

Cut to:

- MCU. Jim Brown and Professor. Jim finishes with books, checks to see that the Professor has a knife and a gun.

CAMERA FOLLOWS as Jim moves on to the minister. A problem ensues. Jim appears to be very insistent about something the minister doesn't want to do. Minister appears to feel he has settled the issue..but Jim moves on ~~with~~ with the air of a man who isn't through with that problem yet.

AUDIO

NARRATOR: (SYNC) The Television Teacher, you recall, is the "presentation specialist." Her particular responsibility: the basic content of the lesson...the general body of knowledge (FADING) which all of the pupils share...

TV TEACHER: (SYNC) But for this fifth member of the party...civilization seems to have done very little.

TV TEACHER: (VO) James Daniel Brown never had an honor...never wore a military medal... never went much farther than "b-a-baker" in Webster's Blue-Backed Speller.

His given names...James and Daniel...indicate that his family read the Old and New Testaments...recently or far back...but he'd be startled himself to hear those names...because he is known everywhere in his community as just plain Jim Brown...respected by his neighbors for his good sense...but they'd never think of giving him a title.

VIDEO

AUDIO

Cut to:

- ____. MLS. Banker hails Jim: "You! Brown!" and indicates he wants something done with his luggage.

Cut to:

- ____. MLS. Jim...turns to look at banker. CAMERA FOLLOWS as Jim joins banker. The banker's obvious assumption that Jim would take care of his luggage appears to evaporate as Jim gives him some pointers about carrying his own bags.

Jim checks to see that the banker has a knife and a gun. CAMERA follows as Jim moves on MMN to the General.

They confer about food supplies, direction of the march, location of the sun, etc.

Cut to:

- ____. MS. Pupils in class room watching TV receiver.

Cut to:

- ____. MS. Classroom Teacher watching lesson with pupils.

Teacher looks at pupils to see how this strikes them

~~_____~~. Cut to:

- ____. CU. Classroom Teacher. Reacts to this. Makes a note.

(VO)

TV TEACHER:/ Jim is doing whatever is necessary to get the party off...and seems rather expert at doing things.

TV TEACHER: (VO) But no one could long maintain the feeling that he is in any sense a servant. Jim least of all. So far as he feels, there are ^{three} five men going into the forest...and he is one of them.

He is far more concerned with their weapons and food supplies...than with the banker's money...the Professor's books...the minister's religious views...or the General's medals. These things don't mean much to Jim Brown... and much talk about them would seem positively silly.

TV TEACHER: (VO) His main feeling is: "What good is all that stuff anyway?"

TV TEACHER: (VO) Whatever does not exist in his world...the frontier...does not exist for Jim Brown anywhere..

And moreover...he doubts its right to exist.

VIDEO

AUDIO

Cut to:

— CU. Teacher's hand writing note:

"Jim's attitude.

NARROW !!"

CAMERA PANS across the Classroom Teacher's desk...from the note he has written....

to the TEACHER'S GUIDE laying on the desk.

CAMERA HOLDS on GUIDE.

Cut to:

— CU. Classroom Teacher at desk. Teacher's Guide visible on desk.

Cut to:

— WIDE ANGLE. Jim and other men apparently preparing to be on their way.

Fade to black.

Fade very slowly up on

— DEPTH SHOT. Symbolic trail. Shaft of light from behind camera...cutting through semi-darkness. Leaves in front of light make shadows...leaves in front of lens make marginal silhouettes.

TV TEACHER: (VO) On this purely imaginary year-long expedition, we won't concern ourselves with the destination of our party or the route they take. We are chiefly interested in seeing what the frontier (FADING) does to these men, ETC.

(....their bodies, their belongings, their feelings about themselves and and the things that are important to them....)

NARRATOR: (VO) ^{Info about lesson} From this television lesson.. necessarily designed to standardized measurements...a basic pattern is prepared... ^{is} and made available to classroom teachers in the Teacher's Guide.

NARRATOR: (VO) This Guide is the bridge between the two areas of special responsibility...

NARRATOR: (VO) Telling the Classroom Teacher the nature of the television lesson...its objectives...the main ideas upon which the lesson is based.

VIDEO

Q

AUDIO

Overprint words:

"habitual values"

Fade out words.

Members of the expedition, single file, are walking toward the camera. Each one approaches to ECU and veers off to right...revealing the man behind him. Light, representing the sinking sun, is shining from behind camera, onto faces of the men.

The General approaches first.

The General is close enough to be recognizable.

The General veers out of frame.

The banker approaches the camera. (He is heavily laden with possessions.)

The banker veers out of frame.

The professor approaches the camera...checking his notebooks...popping a pill into his mouth...

Cut to:

NARRATOR: (VO) Suggesting words in the lesson which may need special study... Suggesting ~~XXXXXXXXXX~~ classroom activities generally appropriate. Ideally, the Guide will ^{also} tell (FADING) the Classroom Teacher/how the lesson will be presented.

TV TEACHER: (VO-CROSS FADE IN) ~~XXXXXXXXXX~~ Let's look at three scenes...spaced at suitable intervals....

Scene 1. Time: the first day. The man have taken the trail...entering a dark and magnificent forest which is as yet untouched by civilized hands. Each man is armed with a knife and a gun...though the minister claims he will never shoot the rifle Jim has thrust upon him.

The General leads out...because he always has. He carries a map of the country and a compass which tells him he is headed west. The sun flashes its rays on his medals.

Next comes Banker Charles J. Claybrook, who has never ranked third in any society. He wonders if he has brought enough money.

The professor trails along...making sure he has his notebooks...hoping he can find food that agrees with him...

VIDEO

AUDIO

- ____. MS. Pupils watching the lesson. React with amusement to the professor.

Cut to:

- ____. MS. Other pupils watching the lesson.

Cut to:

- 2 ____ MS. Classroom Teacher watching lesson. He has just made a note.. and resumes attention to the screen.

Cut to:

- ____. WIDE ANGLE. Teacher and class watching lesson.

Cut to:

- ____. CU. Classroom Teacher. NARRATOR: (VO) The dimensions to which he tailors the basic pattern of the television lesson ~~XXXXXXXXXXXXXXXXXXXX~~ are known to him...and him only.

TV TEACHER: (VO) The minister carries his new gun...feeling guilty...but a little excited, too...

TV TEACHER: (VO) Jim Brown...with less luggage than any of the rest...brings up the rear. The~~x~~ other men stand out in the forest. (FADING) Jim Brown seems somehow to be a part of it.

NARRATOR: (VO) Adjusting such a [?]standardized design of instruction to the measure of this particular class...

NARRATOR: (VO) Is the unique specialty of the Classroom Teacher.

By
Audis

VIDEO

AUDIO

Cut to:

- ____. WIDE ANGLE. Class and classroom as seen by teacher.

NARRATOR: (VO) For he sees this classroom and its processes in specific and practical terms...

~~XXXXXXXXXXXX~~

- ____. CU. Calendar... overprinted on class scene. Fade class scene down so can see some of the specific notations on the calendar.

NARRATOR: (VO) As days on the calendar.... which must be budgeted carefully...spent in productive ways...with care and foresight.

(Curriculum Day or Teachers' Workshop...no classes.

Get map of country in 1800. Check out overhead projector.

Order film (give title) and get special books from library).

Put in multilith order for map outlines and role playing scenes.

Assign related material textbook.

Get vocabulary on chalkboard three days ahead of lesson.

Fade classroom scene up.

Fade calendar out.

Fade in overprint of:

- ____. CU. State and local courses of study. (no specific locale)

NARRATOR: (VO) As requirements outlined in state and local courses of study...

VIDEO

AUDIO

Fade out State and
local courses of
study.

Fade in overprint of
short montage of
resources. May use
objects or line
drawings.

Maps
Books
Film projector
Artifacts

Fade out overprint.

Cut to:

— DIFFERENT ANGLE. Class
as seen by Classroom
Teacher.

CAMERA BEGINS SLOW
SURVEY OF CLASS AS A
WHOLE.

*quick
creative
slow
well planned
capable*

mix

mix

CAMERA PAUSES NOW ON
INDIVIDUAL CHILDREN...
dissolving in each instance
into what the teacher sees
when he looks at the child.

NARRATOR: (VO) As a wardrobe of resources.
in which elements are added...or combined...
by judicious planning rather than impulse or
convenience.

NARRATOR: (VO) On this class and its
members, too, the Classroom Teacher brings a
different vision to bear...

NARRATOR: (VO) Where others...looking at
these students...see faces and features...
hair styles and skin tones...

This teacher sees instead minds that soar...
minds that crawl...minds that ignite fitfully
with a hot blue flame.

He sees the self-starters...the gliders...
the jet-propelled...with their capacities
as personalized as their cowlicks...their
needs as varied as their noses.

VIDEO

AUDIO

- CU. BOY 1. Neatly but plainly and inexpensively dressed. Clothes clean but slightly worn and faded.

Dissolve to:

(OR: We might cut to each of these "teacher sees" scenes, using vaseline on the lens to enhance the "second sight" effect.)

- ESTABLISHING SHOT. Scene from a low economic neighborhood. Real poverty scene.

Cut to:

- CU. BOY 2. FOOTBALL HERO. Rugged, athletic type. Wears "letter" sweater.

Dissolve to:

- MS. Football hero and friend...standing by open classroom door...through which we can see a boy and two girls involved in rehearsing a scene from a dramatic play. Football hero is evidencing his disdain for this activity by aping the boy who is performing and indicating disgust.

Cut to:

- CU. GIRL 1. Pretty... very expensively dressed and groomed.

Dissolve to:

- ESTABLISHING SHOT. Imposing house in which wealthy family of this girl lives. Big wall around home. (CAN USE PERRY ESTATE.)

NARRATOR: (VO) His knowledge of these children

NARRATOR: (VO) Pinpoints poverty in the world's goods...

NARRATOR: (VO) But his awareness is also attuned

NARRATOR: (VO) To poverty of viewpoint.

mt

NARRATOR: (VO) His insight records material wealth...

NARRATOR: (VO) Which holds itself apart...

VIDEO

AUDIO

Cut to:

- CU. GIRL 2. Shabbily dressed girl. (Perhaps Latin American or Negro.)

NARRATOR: (VO) And abundant riches of talent...

Dissolve to:

- CU. This girl's hand... making exquisite sketches in the margins of her note paper or notebook.

NARRATOR: (VO) Crying out to be shared.

Cut to:

- WIDE ANGLE SHOT... Whole class.

NARRATOR: (VO) And what of the group as a whole? What does he see there?

Dissolve to:

- SPECIAL EFFECT. Kaleidoscope of poorly-written class papers. Errors in grammar and sentence construction, misspellings.

NARRATOR: (VO) Particular areas which need attention....skills which must be sharpened for future use.

Dissolve to:

- CU. Chalkboard list compiled by student. Headed: "Major Indian Tribes of Early America." Listed among names of the tribes: "The Artifacts."

NARRATOR: (VO) Ideas planted in the shallow sub-soil of superficial knowledge.

Teacher's hand erases the list.

VIDEO

AUDIO

Dissolve to:

____. MS. NARRATOR in his PLACE.

NARRATOR: (SYNC) Let's suspend our sense of time, now, and move about freely in the classroom schedule of days and events...to see how a Classroom Teacher might focus such special insights upon the "fine tailoring" aspects of his role.

As you will see,
~~MMMMMM~~, there are no fixed rules for using a ^{specific} certain kind of activity at a certain time. Any of the activities which all good teachers know may be used before the lesson, along with the lesson, after the lesson... whenever..in the interest of learning... the ~~(somewhat rigid and impersonal entity)~~ of the television lesson needs to be augmented by the Classroom Teacher's flexible, deft, and perceptive touch.

Dissolve to:

____. ESTABLISHING ELEVATION SHOW..FLOOR MAP... East Coast and Frontier Segment of this country in 1800.

(Or establish this larger version of the map with art work and dissolve to floor map for smaller specific portion, showing frontier segment...when we see the TV Teacher on the floor map.)

Camera moves across the map from the East Coast and in close on the

Now, because she is not working with a specific classroom, the Television Teacher cannot always be ^{certain} sure she is starting where the pupils are. But she must start ~~MMMMMMMM~~ ^{attempting to} SOMEwhere...doing her best to place this lesson in some frame of reference....

(TV TEACHER: (SYNC) (AUDIO BG) (SIMULTANEOUS WITH ABOVE)

This was America in its early years. A new land...wild...rough...unknown.

VIDEO

FRONTIER segment of the map. Comes in on the lower part of the Mississippi Valley...then tilts up to reveal the TV Teacher standing in the upper part of the Mississippi Valley.

Cut to:

- STILL PICTURE. (FULL FRAME) Frontier land clearing or building scene. Must include axe.

Cut to:

- STILL PICTURE. (FULL FRAME) Explorers in boat on river.

Cut to:

- STILL PICTURE. (FULL FRAME) Explorer or scout on horseback... looking out over vista of land...

Cut to:

- STILL PICTURE. (FULL FRAME) Man with gun and game. (Perhaps "Something for Supper" in Illustrated History of Eating and Drinking)

Cut to:

- TV Teacher. Match shot with first scene in this sequence. Standing on map.

TV TEACHER: (SYNC) A wilderness of great natural wealth...whose secrets and treasures yielded to the right tools...and to the men who knew how to use them.

TV TEACHER: (VO) The axe...

TV TEACHER: (VO) The boat...

TV TEACHER: (VO) The horse...

TV TEACHER (VO) And the gun.

TV TEACHER: These are the tools we talked about in our last lesson. The four major instruments used in the conquest of America. We decided, didn't we, that these were simple tools....prized for their practical value...

VIDEO

AUDIO

Cut to:

- . MS. Classroom Teacher receiving this lesson with his students. He is watching the screen.

TV TEACHER: (VO) All of them in one way or another sped or lightened the work.

Cut to:

- . MLS. Pupils only.... watching the screen.

TV TEACHER: (VO) All four instruments were adapted for use by one man.

Cut to:

- . WIDE ANGLE. Teacher and pupils.

TV TEACHER: (VO) And three of them could not be managed by more than one man. Do you remember which three?

Students react to this question...some indicating that they know (by exchanging nods and glances with the Classroom Teacher or with a classmate, or by simply nodding affirmatively to the TV Teacher.) Others don't seem to remember. Classroom teacher makes a note of this...as a point to be amplified or reviewed.

Cut to:

- . MLS. TV Teacher is walking down map toward camera. Camera pulls back to reveal each of the following unit sets in the foreground, as the TV Teacher approaches that particular unit.

TV Teacher reaches unit set with easel and painter's tools. Pauses there.

(SYNC)

TV TEACHER:/ There weren't many easels on the frontier.

VIDEO

AUDIO

12. (CONTINUED) TV Teacher begins to walk slowly down map toward camera. Camera pulls back to reveal each of the following unit sets in the foreground, as the TV Teacher approaches that particular unit.

TV Teacher reaches unit set with easel and painter's tools. Pauses there.

TV TEACHER: (SYNC) There weren't many easels on the frontier.

13. Easel unit disappears. (Match shot with easel and other props out.)

TV Teacher reaches unit set with musical instruments. Violin prominent.

TV TEACHER: (SYNC) There weren't many violins.

14. Musical instrument unit disappears. (Match shot with musical instruments out)

TV Teacher reaches unit set with piece of sculpture in the making and sculptor's tools. Pauses there.

TV TEACHER: (SYNC) There weren't many tools of any kind for just pure pleasure or recreation or art.

15. Sculpture unit disappears. (Match shot with sculpture and sculptor's tools out.)

TV Teacher reaches unit set with small number of early tools displayed. Pauses there.

VIDEO

AUDIO

TV Teacher begins to rotate Lazy Susan on which tools are displayed.

Cut to:

- MS. TV. Teacher with Lazy Susan.

Fade out TV lesson...

Fade in:

- CU. Chalkboard. Teacher's hand erasing the list of Indian Tribes. Match shot to scene on page 33. (When scenes are numbered, we can give scene number here.)

Puts down eraser. Picks up chalk. Begins to write vocabulary words for lesson under heading:

"Words for Special Study"

Cut to:

- MS. Classroom Teacher writing on chalkboard.

He holds Teacher's Guide in his other hand for reference.

TV TEACHER: (SYNC) But there were lots of axes, hoes, saws, augers, adzes, and planes. This suggested to us, didn't it, the kind of man who used these tools... a practical individual who went in mostly for hard work.

TV TEACHER: (SYNC) A self-reliant man who depended on his own efforts...worked things out for himself...was his own master. What developed men like this? (FADING) Some historians tell us/it was the frontier itself.

NARRATOR: (VO) As we have just seen, the presentation specialist can break a little ground. But in the main she must begin her lesson on television almost in the spirit of: "Here I come... ready or not!"

NARRATOR: It is part of the Classroom Teacher's responsibility to see that his pupils are ready...in every important way.

VIDEO

AUDIO

Cut to:

- CU. Chalkboard showing words the Classroom Teacher is writing. (LIST TO BE FURNISHED SEPARATELY) These to include "abrasive" - "habitual" - "values" - "destination"/ - "traditional" - "institutions".

NARRATOR: (VO) A new or difficult topic may offer unfamiliar vocabulary elements which the students must master before they can get the most out of the television lesson. *that should be defined for the students to understand the television lesson.* Some of these have been suggested by the Teacher's Guide.

Cut to:

- MCU. Classroom Teacher. Finishes list. Puts down chalk. Closes Teacher's Guide.

NARRATOR: (VO) The Classroom Teacher's experience with this class *will* likely suggest ^s others.

Cut to:

- MCU. Students in classroom. Copying words from the vocabulary list.

Dissolve to:

(VO)

- MCU. Other students. Same classroom. Marking maps.

NARRATOR: / According to the Guide, time and locale are important to the main ideas in this lesson.

Cut to:

- CU. OVER-SHOULDER SHOT. Boy's hand marking map.

NARRATOR: (VO) Frontier...Mississippi Valley...1800. Where did the expedition start...? How did the travelers get to

Cut to:

- MS. Classroom Teacher marking map at overhead projector.

~~NARRATOR (VO)~~ where it started?

CROSS CUT AS STUDENTS FOLLOW TEACHER'S LEAD IN LABELING MAP.

NARRATOR: (VO) What was the country like then? The Classroom Teacher may choose to guide large group map work...feeling that

MAP AND MARKING SEQUENCE TO BE FURNISHED SEPARATELY.

VIDEO

AUDIO

(Map marking includes location of the frontier in 1800, principal waterways, mountains and mountain passes, existing states, special areas and territories, main travel routes.)

Dissolve to:

— LS. Main body of students seated...but five students are in front of the class...lined diagonally at the side of the presentation area. Each wears a placard bearing the name of an expedition member.

The teacher is calling for votes, and, as hands are raised, marks the count on the chalkboard...under the headings:

NAME	NUMBER OF VOTES	ORDER
------	-----------------	-------

Cut to:

— CU. First member of expedition. (Pupil)

CAMERA PANS down row of five members.

Cut to:

— WIDE ANGLE. Teacher and expedition members. He nods dismissal...and they leave frame. Camera moves to focus on teacher.

NARRATOR: (VO) the majority of his students need a clearer idea of "what"... "where"...and "when"...before the lesson content can have much meaning for them.

NARRATOR: (VO) Role playing...used by this Classroom Teacher to stimulate interest...and to indicate what the students are to look for in the coming lesson ...has also in this classroom a more subtle purpose.

TEACHER: (VO) All right, folks. You've heard each of our presenters giving his reasons for believing he should lead the expedition. By class vote you have registered your choice of a leader.

NARRATOR: (VO-AUDIO FG) The teacher feels that value judgment among his own students need to be modified...

TEACHER: (SYNC - AUDIO BG)

Now we are going to see what happened in history. Let's see if we can

VIDEO

AUDIO

_____ . WIDE ANGLE. Members of class listening to Classroom Teacher. _____ . ESTABLISHING SHOT. Teacher and class viewing 4V lesson. Members of class are taking notes. Teacher is taking notes, observing class. Cut to: _____ . CU. Teacher's evaluation sheet.	<u>NARRATOR: (CONT'D)</u> to enhance these youngsters' relationships...one with another.... in the give and take of their own day. <u>TEACHER: (CONT'D)</u> learn how it happened and why it happened. If we were wrong in our choice of leader, let's see if we can figure out WHY we were wrong... <u>CLASSROOM TEACHER: (VO) (AUDIO FOREGROUND)</u> What it was in our own way of life and our customary ways of thinking about things that led us to the wrong conclusion. Let's see if the qualities that make men outstanding in one set of circumstances automatically make them outstanding (FADING) in all circumstances.... <u>NARRATOR: (VO)</u> Observation and appraisal... stimulus ~~example~~ and encouragement...guidance and personal interest...these are the "fine tailoring aspects of the Classroom Teacher's role.... ^{when} ~~when~~ he is ~~making~~ exemplifying note taking as a part of good listening... Or <u>NARRATOR: (VO)</u> Observing his class ~~when~~ ^{during the lesson.} to identify trouble spots and "springboards of interest."
--	---

VIDEO

AUDIO

Dissolve to:

- LS. Teacher at chalkboard....~~MMM~~
~~MMMMMM~~ Is listing:

"What the frontier
wore away..."

Calling on pupils
for answers.

NARRATOR: (VO) When he is checking to see
how successful the television teacher has
been in teaching the lesson...

Dissolve to:

- MCU. Small group.
Teacher seated with
three or four students.
Other groups visible
in background.

(VO)
NARRATOR:/ Or exploring with small groups
questions which ~~MMMMMM~~ the lesson stimulated.

Dissolve to:

- MCU. Talented
girl artist displayed
"Picture Diary" she
has made of the
expedition.

(VO)
NARRATOR:/ When he is "spotlighting" a
student who may have been lost in the
group....

Dissolve to:

GROUP SHOT.

- / Four students en-
grossed in colla-
borative writing
assignment. The
wealthy girl is
acting as recorder.

NARRATOR: (VO) Or involving a student who
may have been isolated from the group.

Cut to:

- CU. Heading on the
paper she is writing.
"The Banker Writes
Home."

Cut to:

- MS. Classroom Teacher
observing this
activity.

NARRATOR: (VO) That if this teacher
had been different?

VIDEO

AUDIO

Cut to:

- ____. MS. Match shot, but
with woman teacher.

(VO)
NARRATOR: / Would this have changed the
Classroom Teacher's role? No. This
teacher's approach to her responsibility
might have been different. Her organiza-
tion of her resources might have been
different.

Cut to:

- ____ WIDE ANGLE. Full
class.

NARRATOR: (VO) But the responsibility
to this classroom would have been the same.

Cut to:

- ____. CU. Television
receiver.

NARRATOR: (VO) The relationship to this
resource and the other resources of the
classroom would have been the same.

Cut to:

- ____ MS. Match shot.
Male Classroom Teacher.

(VO)
NARRATOR: / The Classroom Teacher would
still ~~MEMORANDUM MEMORANDUM MEMORANDUM~~ need to
be manager of the total learning situation
....creator of a classroom climate in which
each child...and all the children...can
profit to the utmost.

CAMERA MOVES TO ~~INCLUDE~~
WIDEN SCENE...AND INCLUDE
TELEVISION RECEIVER AND
PUPILS WITH CLASSROOM
TEACHER.

CLOSE AND CREDITS...OVER FULL CLASSROOM SCENE.

*1 mention TV
again*

USOE-NAEB UTILIZATION PROJECT

FILM NO. 2: "ROLE OF THE CLASSROOM TEACHER"

OUTLINE OF FILM CONTENT

1. INTRODUCTION

- A. Television teacher seen on screen presenting portion of eighth grade social studies lesson.
- B. Identification of television teacher as eighth grade social studies teacher.
- C. Classroom teacher seen with class, actively involved with this eighth grade social studies lesson.
- D. Identification of classroom teacher as eighth grade social studies teacher.
- E. Identification of these two teachers as members of a teaching partnership.
- F. Television teacher observed on screen with special resources, making carefully-prepared, graphic presentation.
- G. Television teacher identified as "presentation specialist" (with the support of television's extensive resources).
- H. Classroom teacher seen as active participant in class reception of this portion of the lesson.
- I. Question: What is the specialized role of this partner . . . the classroom teacher?

11. HEAD TITLES . . .including FILM TITLE: "ROLE OF THE CLASSROOM TEACHER."

111. CLASSROOM TEACHER'S ROLE STILL A "LEADING ROLE."

- A. The classroom teacher is shown as manager of the learning situation with KNOWLEDGEABLE CONTROL of the learning resources.
 - 1. He knows that instructional television offers differing levels of support to meet different needs. He knows what these levels are and how they are designed to be utilized in the classroom.
 - a. Demonstration of television used as supplementary instruction:
 - (1) to provide, less frequently, expert teaching and unusual resources related to a course of study. (Art lesson on making kites.)
 - (2) to make a periodic presentation of valuable and enriching resource material not related directly to the principal

content of the course of study. (Salvage archeology or theater relics.)

- (3) to highlight some special event, observance, or holiday. (Easter Fires at Fredericksburg.)

b. Demonstration of television used as total instruction where classroom teacher has no knowledge of the subject or where the classroom teacher must refresh his knowledge, relearn subject content, or restore his proficiency in skills. (Topology or Spanish.)

- (1) Classroom teacher is seen in the role of learning participant, involved in absorbing subject matter or improving skills, while, for a time at least, television teacher provides practically all of the teaching.

- (2) To stress active rather than passive role of the learning classroom teacher, film takes the classroom teacher out of the picture, showing that the class could receive this part of its learning experience entirely from the screen. Film then puts classroom teacher back in the scene to illustrate that even where his knowledge of the subject is limited, he can still contribute a great deal.

- (3) Classroom teacher is seen as a creator of classroom climate, stimulator of classroom attention and interest, leader of classroom response. By his attentive absorption in the lesson, his readiness to follow the suggestions from the screen, his patent interest, enthusiasm, and respect for the television teacher, the classroom teacher is seen as providing a constructive model for student attitudes and reactions. His leadership is shown as bringing new vitality, focus of attention, depth of interest.

- (4) Classroom teacher's leadership is demonstrated in his leading of practice or drill after the lesson on screen.

- (5) Film demonstrates that eventually these television lessons, complete in themselves, may be used as a major resource among other resources in this classroom, such as:

the textbook. . .
the tape recorder. . .
the overhead projector. . .
specimens or artifacts

all designed for one purpose only. . . to improve the

quality of instruction.

This offers transition to:

- c. Demonstration of television originally designed as a major resource. . . exemplified by a return to the television screen for excerpt of social studies lesson shown in the introduction to this film.
2. The classroom teacher is shown as an integral part of the teaching-learning situation where television is used as a major resource in his own field of study.

The film demonstrates the various aspects of his role:

- a. A full partner - member of a team.

The classroom teacher is seen studying the Teacher's Guide. . . familiarizing himself with his partner's general goals, specific goals, method of approach.

He will need to know what his partner is going to cover in the way of content, what new words may be introduced in the lesson on screen, what the other member of the team suggests about references, other resources, related activities.

- b. A planner.

The film demonstrates that the classroom teacher may largely determine the role of the televised units in his handling of a subject in the classroom, just as he determines to a large extent how he will use the textbook.

The classroom teacher is seen working with a calendar, with state and local courses of study, to coordinate his objectives, to schedule his time and that of the class, to coordinate resources and materials, to determine the over-all content of his course.

- c. A designer.

The film demonstrates that activities which are appropriate for developing skills are not necessarily those most appropriate for developing attitudes or reinforcing knowledge or establishing values. The classroom teacher must design activities appropriate to the behavior he and the television teacher want to result.

The classroom teacher is seen considering briefly different types of behavior. . . what would be seen on the screen . . . what would be appropriate in the classroom.

What behavior is expected to result from this lesson? What are some appropriate activities?

d. A specialist in student needs, interests, strengths, and weaknesses.

- (1) Classroom teacher is seen drawing upon his knowledge of the class as a group, his knowledge of the situation, his knowledge of individual students, to get this particular class ready to view this particular lesson.

He makes sure that the students have what they need to have and know what they need to know to get the most from the lesson. (Materials at hand, instructions clear, practice in viewing and listening skills, readiness for content, interest aroused, awareness of what they are to watch for and what they are expected to do as a result.)

He organizes the physical classroom in the best way possible to permit maximum viewing, to enable him to assist those who may have trouble.

- (2) Classroom teacher is seen actively involved with the class during the telecast.

Having stimulated interaction during the lesson with questions, things to watch for, instructions for notes, or some special activity for working along with the television teacher during the telecast, the teacher watches the television lesson, watches his students, makes notations (demonstrated) on the lesson or on the students' reactions. . . to guide him in working with his students or in making evaluations for the television teacher after the telecast.

- (3) The classroom teacher is seen making a quick, careful check to see how successful the television lesson has been in achieving its purpose. . . to determine which areas need reinforcing, clarifying, or expanding.

- (4) Classroom teacher is seen involving the students in the class:

- (a) in total group activities. . . where the whole class is involved in the same process. . .

- (b) in small group activities. . . for special projects,

for committee work, for exploring in depth some particular aspect of the lesson. . .

- (c) individual activities suited to the individual students. . .solving specific problems, undertaking individual projects, reading special materials, writing original reports or stories.
 - (5) Providing for individual differences emphasized as one of the most important responsibilities of the classroom teacher. . .the thing which only this member of the team can do. . .the thing this partner is enabled to do because of the other partner's contribution.
- e. The classroom teacher is seen as an appraiser and evaluator. . . not only adjusting the lesson to fit this class and its students. . . but assisting the television teacher to improve and adjust lesson presentation for the good of all students.
- f. Finally, the classroom teacher is seen as an individual in his own right. . .with his own interests, needs, strengths, and weaknesses which must be considered in his utilization of television and other resources. Film demonstrates that one teacher may utilize lesson in a way which would not be appropriate for another teacher. There is no one right way. . . no inflexible sequence of activities. Plans can change with needs and conditions. The role of the classroom teacher is vital, flexible, specialized, and personal. It is a crucial role in the effective utilization of television.

MEMORANDUM
NAEB UTILIZATION PROJECT

December 17, 1964

TO: COMMITTEE MEMBERS
FROM: CLAIR R. TETTEMER
Project Director

Please excuse informal type letter, but it saves time. Enclosed is a copy of the outline for the Kit 2 film. This is the result of the Committee Meeting in Austin. I like it very much. Hope you do, too, but would like to hear your reactions.

I'm planning on working with Marye and Earl on December 30th and December 31st on the script but need your comments first.

Have set March 1st as the date to release Kits 3 and 5. Earl needs to finish the film, and we need to finish the manual. Send your corrections, additions, deletions on that also.

MERRY CHRISTMAS AND A HAPPY NEW YEAR!

CRT/mm
Enclosure

OUTLINE TREATMENT FOR FILM IN KIT NUMBER 2

"ROLE OF THE CLASSROOM TEACHER"

This outline treatment was developed in consultation with the members of the Advisory Committee present at the NAEB National Convention in Austin.

Based on considerations of budget and casting, the Committee recommended that insofar as it is feasible, we confine the classroom sequences to one classroom and one teacher, working with a particular lesson, and it was the recommendation of the Committee members that this be an upper junior high school math lesson.

It is likely that we shall use a male teacher, as the television and classroom teachers in the first two films (Nos. 3 and 5) have been women. However, it is possible that the casting situation at the time of filming will dictate that the classroom teacher be a woman.

The specifics of the lesson and the related activities will be worked out upon approval of this outline and the suggested subject area and level of lesson.

December 15, 1964

mm

*Rabbit idea is cute,
but often inappropriate. Let's
try for something else.*

FADE IN

1. RABBIT EARS on felt board or magnetic board...in foreground...on easel, screen, or "polecat." Classroom in BG, but not seen as yet...since felt board all but fills the screen.

CAMERA MOVES SLOWLY DOWN RABBIT EARS...to show ears with RABBIT FACE (STYLIZED TO CONFORM TO GENERAL OUTLINE OF TV RECEIVER SCREEN) underneath.

OR

Can do this stop-motion, with rabbit face appearing under ears (having been placed there between takes).

CAMERA MOVES SLOWLY ACROSS AND AROUND THE FELT BOARD. COMING IN ON THE FRONT CORNER OF THE CLASSROOM (EARLY ELEMENTARY LEVEL). A LIVE RABBIT is in a cage or box on the teacher's desk or a table at the front of the room.

CAMERA ENDS IN CLOSE ON LIVE RABBIT.

NARRATOR: (SYNC) These are rabbit ears.

NARRATOR: (SYNC) Not so very long ago...when things were a trifle more predictable than they are now...a teacher who saw rabbit ears in the classroom could almost certainly assume there was a RABBIT underneath.

And then what? Well...that was entirely up to the teacher. (PAUSE) If he...or she...happened to be a rabbit fancier...or an expert on rabbits' habits. If the children were interested...and it didn't interfere too much with what was already planned or what had to be covered...then the rabbit might be allowed to linger around for a while...

Cut to:

2. MS. TEACHER by RABBIT CAGE or BOX. Teacher lifts rabbit from box and hands it to child helper... who holds the rabbit while the teacher addresses the class (CAMERA ON THE TEACHER AND HELPER) on specific features of the rabbit. (NO SOUND - PANTOMIME).

TEACHER INVITES TWO OR THREE CHILDREN TO COME FORWARD. THEY DO, TO LOOK AT IT CLOSELY AND TO PET IT. (THESE CHILDREN WALK INTO FRAME FROM FOREGROUND, AS IF COMING UP TO FRONT AREA FROM THEIR DESKS.

Dissolve to:

3. CAMERA EXPLORATION OF CLASSROOM EFFECTS...SHOWING THAT CLASS HAS BEEN USING THE RABBIT MOTIF IN CLASSROOM STUDIES: ART WORK...WRITTEN FACTS... PICTURES...STORIES...BOOKS (PETER RABBIT)...OR WHATEVER. MIGHT SEE ONE OR TWO CHILDREN PUTTING FRESH GRASS IN RABBIT'S BOX...FEEDING IT RABBIT PELLETS, GIVING IT WATER, OR SOME SUCH.

Cut to:

4. MS. Little boy carrying rabbit out the classroom door.

NARRATOR: (SYNC) as a subject of extended consideration by the pupils and teacher...

NARRATOR: (SYNC) And for a day or two, at least...or however long the teacher decided they should...the activities in that classroom tended to be very highly "rabbit-oriented."

On the other hand...if this was not a propitious time for that particular thing to make a lengthy sojourn in this particular classroom...

NARRATOR: (SYNC) Out it went...after a brief and pleasant visit.

Cut to:

5. MLS. CLASSROOM TEACHER.
Teacher is erasing chalkboard. She (or he) has math book in hand...and begins to write problems on the board. (OR may have spelling or language arts book...and be writing words for review from some unit.)

NARRATOR: (SYNC) The decision was made by the classroom teacher...for her (his) own good and sufficient reasons. And that was that.

(PAUSE)

Nowadays, however, the world is changing rapidly. The familiar certainties are shifting.

Cut to:

6. CU. EASEL with RABBIT EARS AND RABBIT FACE ON IT.

NARRATOR: (SYNC) And rabbit ears in the classroom may be attached...not to this...

NARRATOR'S HAND REMOVES RABBIT FACE from felt or magnetic board...and replaces it with STYLIZED VERSION OF TV RECEIVER.

...but to THIS!

What does the classroom teacher do then?

CAMERA PULLS BACK TO WIDEN SCENE AND REVEAL NARRATOR, standing by the easel.

NARRATOR: (OS) (PLAYS THIS LIGHTLY... SMILINGLY...BUT SINCERELY AND SYMPATHETICALLY)

Some of you, perhaps, aren't too sure. You may even yearn a bit for those seemingly simple days...when rabbit ears always meant a rabbit...never a television receiver. And the classroom teacher could take it or leave it!

Well, let's explore a bit.

NARRATOR: (OS) (CONTINUED)

Let's look at the role of a classroom teacher who has "teamed up" with television...to see how his role has changed. And then let's see if the true measure of classroom teacher control is actually so very different after all.

7. OPENING TITLE SEQUENCE

The Narrator suggests that we start our exploration in the classroom where we find the classroom teacher at his desk...familiarizing himself with the Teacher's Guide...using the Guide and a calendar to plan his work and the activities of the class in the days to come. Part of his planning will be directed toward the general objectives and specific goals of the lessons as indicated in the Teacher's Guide. The Narrator and the teacher illustrate a few brief specifics of this planning.

However, says the Narrator, as the teacher looks up, seeing individuals among the children in the classroom, a most important part of his planning will be directed toward using the television lessons in the ways most appropriate to the special interests and individual needs of the pupils...and (as we see the class as a whole) toward fitting the lessons to this particular class and its specific situation. (In this sequence, as the teacher goes through the Guide, turning pages of the calendar, making notations on points in the calendar, or in the Guide, the Narrator mentions briefly some of the notations he may make. Calendar notations will alert the teacher to such things as films to be ordered, references or resources to be secured from the library or elsewhere, textbooks or workbook assignments or correlation, special authorities to be invited, field trips to be made, materials to be prepared or to have on hand, etc.)

The Narrator explains that in addition to these long-range preparations for the classroom teacher's specialized contributions to the learning situation, he has important contributions to make toward weaving this one lesson into the total fabric of dynamic classroom activities.

As we see brief examples of these contributions, the Narrator mentions (1) review of preceding lessons, (2) motivation for introduction of a new concept, (3) physical preparations for effective viewing. ("Coming into the lesson, you as an efficient teacher will be sure that the set is in good working order and ready for viewing."

May show pulling set over to the proper place, checking the monitor controls, etc.)

Making the point that the teacher is an active participant instead of a passive viewer during the lesson, the Narrator mentions that the class will actively participate in the lesson if the teacher sets the tone.

Again with brief demonstration examples, we learn from the Narrator that during the lesson the classroom teacher will be appropriately involved with the class and the lesson on screen, that, depending on the nature of the lesson, he will perhaps (1) simply pay close attention to the lesson on screen, (2) take notes, (3) help students, (4) participate with the group in some activity, (5) lead pupil response.

The Narrator makes the point that the classroom teacher is always aware, during the television lesson, of what is happening to his students. If trouble comes because a child can't see, the teacher may move the pupil's chair to provide a better sightline.

The teacher may help a child with some process or point which is giving trouble.

Narrator suggests that the classroom teacher may anticipate which pupils are likely to need help during the lesson and put those children in an outside row, where the teacher can attend to their special needs without distracting the attention of other members of the class.

Some day
Set may be
regular
instillation

New
Future?

The Narrator then reflects the significant aspect of the classroom teacher's role demonstrated in examples of follow-through activities which arise naturally from the television lesson, reinforce its concepts or processes, and provide impetus toward further learning.

As these are appropriate to the lesson and the classroom situation, says the Narrator, the classroom specialist, guided by his knowledge of these particular children as individuals and as a group, will work to clarify, enhance, or extend the lesson content.

We see brief example(s) demonstrating classroom attention to clarification. Did the pupils get what the television teacher said? Did they all get it? To determine this is the responsibility of the classroom teacher. In some instances, says the Narrator, a few well-chosen questions will be enough. Making the point that the classroom teacher does not re-teach the television lesson, the Narrator calls attention to the classroom teacher's approach: "The television teacher said so-and-so. What did she (or he) mean? " "Evidently you didn't understand...." "Let's investigate and see....."

Perhaps the classroom teacher, with his unique awareness of these pupils' needs and abilities, will feel that the important thing is extension of the main points in the lessons or enhancement of the lesson content.

Sometimes, says the Narrator, the classroom teacher will choose to continue processes initiated by the television lesson, feeling these are essential to make the lesson complete. "I'd like you to go on with the work suggested by the television teacher."

Or, says the Narrator, as this point also is exemplified on the screen, the classroom teacher will feel that the lesson encourages more flexibility. "I want everyone of you to think of what we might do..."

In certain instances, the Narrator points out, it will be the judgement of the classroom specialist that independent study is the most effective course. In the classroom on screen we may hear the teacher say, "I noted that some of you had trouble with such-and-such. Suppose those who did move over here..." To the others, the teacher may say, "Those of you who don't need further work on such-and-such may go ahead and work on so-and-so on your own..."

To avoid restricting the significance of the film by referring to mathematics exclusively, the Narrator will suggest that if the classroom teacher had been teaching social studies, and if the purpose of this lesson was _____, then the teacher might have _____. (Possibility: the group goes to the library to report back on geometry as it appears in architecture.) Or if the purpose of the lesson had been _____, then the teacher might have _____.

To the gifted children in the room who can use latitude to advantage, the classroom teacher may say: "You learned this principle. Now, how could you use it?"

The Narrator recaps the message of the film, asking what our exploration has revealed about the role of the classroom teacher whose students receive a significant part of their instruction by television.

As we see reminders from the classroom sequences we have viewed during the film, the Narrator summarizes:

- (1) It is an active and dynamic role, calling for informed and creative cooperation with the television teacher.

(2) It is a unique and crucial role calling for specialized contributions which nobody else can make.

The role itself has not changed, says the Narrator. The classroom teacher is still director of the learning activities, creator of the learning climate. But there has been a change in emphasis.

No longer do we find the classroom teacher expending the major part of his time, interest, and energy here... in the presentational area of the classroom. (We see the television teacher on screen.) With that area in the helpful hands of a presentation specialist, who is responsible for the common body of general knowledge to be shared by all the children...it is here (as we see the pupils in the classroom) that the unique effectiveness of the classroom teacher will be concentrated...in the close and specialized relationships with the students in his own class.

So you see, says the Narrator, when you find rabbit ears in the classroom, it makes no difference whether they are attached to this (a rabbit) or to this (a television receiver). The role of the classroom teacher is still intact. He is still in control of the classroom.

T R E A T M E N T

JOINT VENTURE TOWARD LEARNING

(A series of kinescopes to be
used with DEMONSTRATION MA-
TERIALS OF CLASSROOM UTILIZA-
TION OF EDUCATIONAL BROADCASTS)

KIT NO. 2

Title of
Kinescope

"AUDITION FOR LEARNING"

(Good Teaching and Communication)

UTILIZATION PROJECT

National Association of Educational

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Kit 2 -- "AUDITION FOR LEARNING"

THE STORY OF THE KINESCOPE

We open on a scene where a theatrical poster is being removed from the side of a building. There is the feeling that this is the stage-door wall of a theater. We're close enough to read the poster...or what's left of it. Part of it has already been torn away...but before the last of it is ripped away, we read:

FAREWELL PERFORMANCE

Last Time This Century

Featuring all your favorite stars of yesteryear!

The poster being removed is 1890 melodrama in character...baroque...overly embellished...should be immediately recognizable as to period.

A new poster is immediately put up, taking its place. This is contemporary in character...well designed...the best of modern art in presentation. It reads approximately like this:

New Production

of

THE LEARNING PROCESS

Opening Gradually for an Extended Run

New Roles, New Sets, New Staging

Auditions Inside

We move on through the stage door to the office door which reads "producer"...through that to the receptionist's desk.

Receptionist looks up...smiles...says, "Oh, hello...go right on in.

Mr. _____ is expecting you."

We move into the Producer's inner sanctum, to find him reading a book... completely relaxed...completely absorbed. He is suddenly aware of our presence... leaps to his feet...cordial but apologetic.

PRODUCER: I'm sorry! Didn't realize it was...Time gets away from me when I read. Sit down, won't you? Oh, but... of course! You're already seated. That's what TV does to me. I keep thinking you're actually HERE,

Did you ever see this little book, by the way? Odd, but rather interesting. A new turn to the old fairy tales. Sort of anti-fantasy, I suppose. He calls it "Hard to Believe Stories." Here...let me read you just a sample...

READS: "Once upon a time...in the deepest depths of a far-away forest, a beautiful Princess lay sleeping. Under the spell of a wicked witch, she had slept this way for time untold, and could only be awakened by a special magic kiss. Then one day a handsome prince came riding. He saw the Sleeping Beauty, and leaping from his white horse, he knelt and kissed her on the forehead. But she did not awake...so ...not to be outdone...the PRINCE AWOKE FOR HER!" Well, that is hard to believe, isn't it?

PRODUCER: But no harder than this:

"Once upon a time... in a kingdom by the sea... the king's daughter planted a rose in her garden. But it would not grow. 'If it does not grow to the window sill by my birthday,' said the Princess, 'I shall never be a day older.' The King's gardener watered the rose and tended it with loving care, but it would not grow. And finally, because it HAD to grow, HE GREW FOR IT!"

And how about this?

"Once upon a time, in a castle on a mountaintop, there lived a little Prince who knew nothing. And it was feared he never would know anything, for he would not try. He would not look, he would not listen, he would not work, he would not play. 'Let the servants do it for me,' he said, looking down his nose. Then his father, the King, called to the castle the wisest teachers in all the land. 'I will chop off your heads,' he said, 'if you do not learn for my son.' SO THEY DID!"

PRODUCER: (SMILES IN AGREEMENT WITH THE TITLE, AS HE EXAMINES AND REPEATS IT)

"Hard To Believe Stories"...

PRODUCER: Well...but you didn't come here to read fairy tales, did you? You came to see something that's very real, indeed. And not hard to believe at all...if you've been keeping up with the way the world wags and widens...

He has probably come around and seated himself on the front edge of the desk as he read...and now he gets up and moves to the window...talking as he goes...

(Through this coming sequence, the viewer will be looking out the window with the Producer...and...filling the screen...there should come a more-or-less impressionistic medley of what he sees...an artistic meld of sights and impressions cued to the descriptions and specifics of the coming narration.)

PRODUCER: I don't suppose a one of us will deny there's a vast amount of wagging and widening going on all over...from our very specific situation at this very immediate fraction of a second...to the other side of the farthest star at some unthinkable distance and time away.

The whole universe is throbbing and pulsing with knowledge crying out to be known...with riddles needling us for solution...with unborn guesses haunting us to hazard them.

And meanwhile, the familiar earth goes on about its complex processes...of birth...of death...of growth...of stagnation...of reorganization and disintegration.

PRODUCER: The air presses...the flowers bloom...the slime
deepens on the still pond...the fires burn...the elements
regroup...the mammals mate...the carnivores eat...
feet walk...and wheels turn...muscles flex...pain
sears...and force, time, and distance oppose and
succor one another. All is change... much is motion...
and the familiar dissolves before the keen eye...

ILLUSTRATION OF VISUAL SCRUTINY
the questing mind...

ILLUSTRATION OF PERSON READING...

PERHAPS IN LIBRARY...
the reaching and insatiable heart...

ILLUSTRATION OF AN ACTIVE EXPLORA-
TION - IN SOME BEAUTIFUL SETTING...

While the rivers nibble at the mountains... (GORGE)
and the sands outwit the sea (DELTA)

(ILLUSTRATION TO FOLLOW IS RESEARCH OF SOME
KIND)

the fact becomes the error...and the hope becomes the
fact. Today's answer but rephrases tomorrow's question.

And man...committed to his unflagging tasks of making...

(ILLUSTRATION)

tending...

(ILLUSTRATION)

PRODUCER: producing...

(ILLUSTRATION)

mending...

(ILLUSTRATION)

serving...protecting...and controlling

(ILLUSTRATION: Perhaps traffic officer,
helping elderly person across the street,
while holding up traffic)

concerns himself also with caring and sharing...

with seeking himself and others...

with what serves him best in searching...

MONTAGE OF SCIENCE RESEARCH,
MUSEUM, READING, EXPERIMENTAL
SITUATION WITH CHILDREN, LISTENING
TO MUSIC (ANY OR ALL OF THESE)

with what most truly...

MICROSCOPE SPECIMEN...BLOW UP

vividly...

PAINTING

and completely...

ROW OF BOOKS

reveals the fruits of his search.

We end our observation at the window...and see the Producer again.

PRODUCER: Forgive me...but I get carried away.

He is turning away from the window as he speaks.

There's so much of it all out there... so much to be touched and seen and tasted... so much to be aware of and involved with... so much to be tackled and mastered... or at least dealt with in some reasonable and productive way.

And not only THERE... but BACK YONDER .. and UP AHEAD. It's all moving so swiftly... changing so quickly... growing with such unnerving abandon. One wonders how to keep abreast of life today... how to snare it... how to move it in here for personal observation... while keeping its dimensions intact. I think we must move swiftly, too, don't you? And I think we must grow in wisdom and in stature... not like this silo...

SHOWS PICTURE

rooted and rigid and stuffed to capacity with stored facts... but like the kite behind it... mobile... alert to shifting currents... flexible in the face of change.

He explains that that, in essence, is what is taking place with reference to THE LEARNING PROCESS. In theater terms... a new production of a familiar classic is getting under way. Auditions are being held for those who will participate in every phase of this new approach... and consideration will be given to new ideas... new techniques. Not those which are merely novel... but those which promise

improvement of the entire production. We thought, he says, that you might like to sit in on some of these auditions and considerations, and that's why we've invited you here today.

(MIGHT USE A HUMOROUS, CARTOON-TYPE ANIMATION FOR THE FOLLOWING)

A word or two about the vehicle itself, he says. THE LEARNING PROCESS is as old as humanity. Indeed, older, as the prehuman forms were undoubtedly involved with learning to some extent... in one way or another. But not enough, obviously... and not in an effective way... because they didn't survive. And that, after all is the basic, irreducible goal of the

(ILLUSTRATION)

process. To keep BEING here. This, of course, involves a minimal living arrangement with your environment, animate and inanimate.

(ILLUSTRATION -- A part of animation)

After that we can add on certain refinements... like doing well...

(ILLUSTRATION -- As part of animation)

enjoying your fellow creatures...

(ILLUSTRATION -- As part of animation)

and understanding why you are all here in the first place. Since you are. IF you are.

And... since we are... so far... we can afford to make room in our spectrum of learning... not only for the skills that make life possible... but for such values and attitudes... such relationships and appraisals as make it worth living.

Today we are concerned with THE LEARNING PROCESS in its bearing upon man as we know him... a creature of moderate physical and extensive intellectual capacities... who is... for now, anyway... HERE. Even in this human expression, THE LEARNING PROCESS has been through a number of changes in style and interpretation.

One of the earliest productions... in the formal, instructional style... was rather limited and local in scope.

(ILLUSTRATION)

It involved two characters... on a bare stage... with one prop. A teacher and a pupil... facing each other... from opposite ends of a log. In spite of its simplicity, this must have had considerable impact... intellectually AND EMOTIONALLY. Because it has been one of our most cherished and enduring forms. Crops up every now and then in conversation even today. Though... since the original script has long been lost... nobody knows precisely just what was learned in that particular... and potentially passive... circumstance. It could have been a concept. It may have been a skill. How to sit quietly on a log... and look your teacher squarely in the eye... face to face... without flinching... falling off the log... or letting your foot go to sleep.

Since then, down through the years, we've had productions of every variety.

Some in which the students read over the shoulders of their fellow learners facts attached to the side of a building.

NEWSMONGER PASTING UP CRUDE NOTICE

Some in which the learners leaned from windows while the teacher dashed past on a horse.

PAUL REVERE

Some in which large groups listened as they were harangued from a mountainside.

BIBLICAL SCENE WITH OLDEN DAY PROPHET ON MOUNTAINSIDE

Some in which small groups discussed topics with their teacher and among themselves.

SOCRATES, ETC.

There were ambitious presentations in which a lone student set for himself the task of individual exploration.

ICHARUS AND HIS WINGS

And some in which the learner learned from supervised observation...
WESTERN HANGING... WITH ONE HANDCUFFED DESPERADO LOOK-
ING ON WHILE HIS COMPADRE IS HANGED.

Eventually, however, in our society... all these congealed into one prototype vehicle... the little red schoolhouse...

(ILLUSTRATION)

and its expanded form... THE BIG RED SCHOOLHOUSE... with the confined cubicles multiplied...

(ILLUSTRATION... showing one little red schoolhouse after another tacked on at the sides... and another row

of them added at the top...the contents of each a
replica of all the others)

(Camera moves in here to show the interior of one of these rooms...and we make a transition into a classroom of the most rigidly traditional type. The items and emphases mentioned should be revealed as the narrator continues, but in a natural, casual sequence, in which he seems to be commenting on the scene in progress. Narration can be tailored to visual needs...but content should be close to this.)

the teacher elevated on and tied down to a platform at the front of the room...which housed her desk (a formidable fortress)...possibly a globe (hard to see)...sometimes a dictionary...(quite inaccessible)...and nearly always a blackboard (garbled with glare and chalk smears). The students were locked into place (at desks screwed to the floor)...the subject matter was locked into place...(in airtight, neat compartments...with no edges touching)...and time was locked into place...with a bell to turn the key.

Now there were small signs of progress. The bell was manipulated by a mechanism inside the building...instead of being rung by hand on the front stoop...and the "fourth form's recitation" had become the fourth period. A few progressive, permissive souls let Ellery and Myrtle go to the restroom when they needed to...instead of only at recess. But there was not complete license. By and large, a toad or a turtle or a lizard or a grass snake in the classroom was juvenile delinquency...

punishable by death or imprisonment... and nothing remotely resembling a common learning experience.

If the term was even considered, it meant everybody practicing their "timeses"...

CLASS HEARD IN CHORUS... as teacher leads...

"Nine times five is forty-five..."

Nine times six is fifty-four...

Nine times seven is sixty-three..."

or reciting "Thanatopsis"...

CLASS HEARD IN SING-SONGY CHORUS -- as teacher leads:

"To him who in the love of nature holds

Communion with her visible forms she speaks

A various language. (FADING) For his lighter hours...

or practicing large ovals... small ovals... and push pulls...

SHOOT ACROSS DESK TOPS TO GET THREE HANDS IN A ROW... DOING PENMANSHIP DRILL IN PENMANSHIP BOOKS... IN CLOSE ON PUSH PULL... (USE AS TRANSITION)

THEN PULL OUT TO REVEAL PRODUCER MARKING SOME SHADOW OR WHATEVER ON SET DESIGN... WHICH FEATURES A LATE NINETEENTH CENTURY SCHOOL BUILDING...

The Producer continues... as we take a close look at the set design... (and his pencil points out the specifics)...

This was our old setting for THE LEARNING PROCESS. The one we just took off the boards. And there's been a lot of disagreement over whether we oughtn't to stick with it. Always is, you know, when you get ready to change something folks're used to. We'd played in this set, one cast after another, for a good long time. And there are those who say: "If it was good enough for some of the greats... it's good enough for me."

But a lot of the people involved have complained for quite a while that it's rigid and cumbersome and confining. And you can see, can't you... where they've got a point?

For instance, in the production recently concluded... separate parts of the action took place in these separate little areas of the big set. Each little group performed in one of these little cubicles. If they got out of it... they just moved... in a body... into another little area... and another group moved into the one they left.

Well, the teachers and the pupils both complain that it restricts their performance. And you can see how it would. The sightlines are wrong. There's no opportunity for imaginative grouping. There's no interplay between the areas... and one group can't see what the other's doing... They say we need a new setting... that the essence of the whole production is suffering from antiquated ideas of presentation, of structure, of dynamics, of staging.

The Producer says that, whatever adjectives are used...and whatever specific charges are made...we'll all probably agree on one thing. This is no place to fly a kite! If children are to grow in knowledge here, it must be the static, stored knowledge of the silo. Yet, as life becomes more complex and technology increases, our very BEING here...our survival...depends upon our ability to roll with the punches and move with the currents, through continuous invention and development. Fifty per cent of the scientists who ever lived are alive and working today, changing not only the amount but the very nature of our scientific knowledge...as the clock ticks. We need not only scientists, engineers, and technicians....but people in other professions and services. Today, for the first time, we employ more people in services than in the production of goods..and today these people must be specialists, not common laborers.

Competence is the keyword, and the world cannot wait.

But these service people are not the static craftsmen of years gone by. When this man learned his craft....

CARVER OF FURNITURE....

he learned it for all time. The tree did not change its grain...and wood...was wood, though ships might sink and kings might topple. When he had come to terms with the vagaries of walnut, mahogany, oak, and pine, he had learned all he needed to know...then or ever..And whatever changes might come would likely come from the wellspring of his

own creativity.

But this man...

DOCTOR AT MEDICAL SHORT COURSE

And this man...

ENGINEER BONING UP ON TECHNICAL JOURNAL...

And this woman...

NUTRITIONIST TESTING FREEZE-DRIED FOODS OR WORKING
WITH AEROSPACE NUTRITION

are hard-pressed to stay abreast of their specialties...so continuously
and quickly do their fields shift and expand.

(Footage of psychologist testing child - peg
fitting on moving conveyor - where suddenly
only round holes show up)

No longer do the psychologists talk of the well-adjusted person..
but of the well-adjusting person...for satisfactory performance and
effective involvement today do not guarantee the same gratifying sit-
uation tomorrow...and the square peg in the square hole may find that
some new process for round-hole making has swept the field.

Flexibility of intellect...the ability to meet, understand, and
deal with new situations as they arise...new problems as they accrue...
in short, an alert capacity to cope with our constantly-changing
environment. This is what must evolve within this setting. (We
see the rabbit warren school set.) Do you think it can?

In what setting do you think it would have a better chance?
That's the question we have asked ourselves...as we plan our new

approach to THE LEARNING PROCESS...and we're not sure we know. A setting and the action which takes place within it influence each other. That's axiomatic here or any place else where design and function meet. Until we know what action is to take place on our stage, we cannot know for certain how best to design our set....in all its details. And as yet we have no finished script. We are still reading and trying and entertaining suggestions. But we cannot choose the final script...we cannot block out the action definitively...until we know the areas and levels and perspectives of our physical framework.

This is an impasse, isn't it? Well, what to do? Explore until we find a script that suits us...an action plan that has within it the elements we want for our new production? And then improvise...trying to accommodate the new action patterns? Several designers have suggested this. Here's one...

HE FLOURISHES A SET DESIGN...

The creator calls it "Exercise in Economy." And here's another... from a talented young man, who feels that good intentions can save the world. He titles his plan "Creative Compromise"...and here's what he suggests we do with the existing big red schoolhouse set...

(Here he can simply show the drawing - or the artist working on the drawing - or with modeling clay or some other device...perhaps working with a model and already-prepared pieces...or with a paper model that can be

cut and pasted, etc....he begins to act
out these suggestions...)

Wrench it around...

Pull it askew...

Tack on a piece here...

Tear off a piece there...

Cut out a section here...

Add on a section there...

Change this...

Alter that...

Clear this out...

Fill this in...

Patch it together with compromise and makeshift and
half-way measures...with bailing wire and used nails.
..with "aim to" and "make do"...And here it is!

In all its glory!

Is this....

HE INDICATES THE FINISHED PRODUCT...A REAL
MESS...INCAPABLE OF SERVING ANY FUNCTION...
TRADITIONAL OR OTHERWISE

...the answer? What will emerge from this well-
meaning crazy quilt..recalling, of course, that
design does dictate function?

You might think about that one...while we look at another. Here

is "Half-Way House". Designed by a man who played the part of a teacher with us for many years...and then decided to leave the company and study architecture.

(We can use here either an architect's drawing of the exterior...and then the ground plan...or we can go to a model...for more dramatic impact...as the exterior is removed to show the same old traditional 1-2-3.)

Is this more like it? Looks streamlined and contemporary, doesn't it? One-storey...fireproof...attractive...spread out...rambling over the lot...good light...good ventilation...all the latest tricks of the architect's trade. And it suggests to you, doesn't it, that there are more innovations yet to come! Let's look inside...

We do...at the same traditional corridor-and-cubicle arrangement. No different, really, from the old set, except for its external aspects. (Producer points this out...by asking leading questions about specifics.)

Well...that's what we're likely to get from people who don't know what we're driving at....who confuse mortar with motivation...and bricks with basic data...who think the span of attention is something that holds up a ceiling...and that reinforcement belongs in foundations and walls.

Want to look further? Want to try one more? You'll need an open mind for this one...a free-wheeling imagination. Because that's the kind of design it is. Open..free-wheeling...imaginative. And as

flexible as new-cooked spaghetti. Exhibits drawing. You know what the designer said?

He said, since we were still experimenting with our action plan. ..and since he didn't know...because we didn't know...just what kind of action and interaction were to go on inside this setting...he'd design a building to accommodate just ANY kind. Do you think he succeeded?

Producer exhibits design similar to the one attached and calls attention to some of the salient features.

He explains that the designing architect didn't know what to call this...because he wasn't sure what it would be called on to do or be. He didn't want anything too "arty"...because it must serve a very realistic and practical function...and he didn't want anything too "down to earth" because it mustn't serve banal and humdrum ends. We decided...since it opened a workable way to almost anything we might want to do in THE LEARNING PROCESS...and to almost anywhere we might want to do it...we'd call it "Access". What do you think of that title? Does it "square" with your idea of a learning environment?

Or perhaps you'd rather not decide just yet. Maybe you'd rather keep this set in mind and reserve judgment, until you see how the whole production is shaping up...who's going to get what role and how all these elements will "play" together.

But don't forget about "Access." Keep checking back in your mind to see if what shapes up will fit in....if this setting is appropriate

to the action which will take place...if it, indeed, might contribute something to that action...as a good functional design is supposed to do.

Producer says he's glad the viewers are reserving judgment... We're not always so lucky. Two fine and reliable members of the company. whom he'd already cast...in his mind's eye...as classroom teachers in the new production...quit the company the minute they saw this design. Said they were used to the old set...and they'd no more think of working in this "piece of nonsense" than they'd think of living in a house without a fence around the yard...or sitting in a restaurant with their backs to the door. With so much activity and so many people, onstage and off, you could never tell what might wander in and just take over...without a by-your-leave.

(The buzzer rings...and the Producer speaks briefly to his secretary on the intercom. Says today's auditions are ready to start... and we'll watch on his monitor from the office...where we can see without being seen...as the director takes over "out front". He turns on the monitor, and adjusts it as he explains that he used to have to watch these processes from the front of the theater...or the "producer's box"...with one-way-vision glass...but has a small closed-circuit set-up which enables him to stay put and see what's going on anywhere in the building. ^{tv} —

We get an easel or flip-stand at the side of the stage. A technician drops a card on it which says "The Learning Process -

Auditions in Progress"...We then get another card which says "Teacher Auditions"...but that card is removed...and another substituted... which says "Pupil Auditions"...We look up from the card to see the technician looking completely nonplussed...and then we follow him as he vaults down from the stage and approaches the Director who is seated in the audience. (This can be simplified greatly as a studio or simulated "on stage" audition...depending on whether we do a film or kinescope.)

Producer explains, as this is going on, that the plan for today has been changed. They had begun yesterday with the idea of auditioning the teachers first, but they had run into trouble almost immediately. Over the set changes, of course. Then over confusion about the roles of television teacher and classroom teacher. Besides that, they had had a veritable brough-ha-ha over the introduction of certain learning devices as characters...real participants in THE LEARNING PROCESS. You see, he says, some of our school people are remonstrating with the director now...

We see a very "het up" and avidly-discussing group around the director....but as yet we hear no sound....

Producer says, "It's plain how charged with emotion this idea is. They're saying that all these devices are just props. They have always been props...mere tools and instruments for the teacher to use ...to enhance his or her performance. They say it's too much to expect men and women...human men and women...to accept them as fellow

performers...taking part in scenes where the teachers don't even appear...taking bows of their own...stealing the show.

And in a way they're right. You can't expect these classroom teachers to accept this...right off the bat...without some idea of why it's being done..or how it's being done. And you certainly can't expect them to believe...out of hand...that it's going actually to enhance their own roles...bringing them more into the heart of things ...giving the classroom teachers themselves more important parts to play with more supporting actors...giving them more time on stage for the kind of parts they like best.

As a matter of fact, this whole teacher audition has been fraught with difficulties because people didn't read the notices right announcing the auditions. Do you remember what the poster said when you came into the theater? Think back a minute.

He reaches over and unrolls a replica of the poster on the stage door wall. "Is this what you remembered?" he asks the viewers. He points out that it says "New Roles"...and explains that a good many of the people in the company^{MA} read this as "New Cast." Some left, thinking they had been fired...or would be..Some retreated in tears to their dressing rooms. And others got all wrought up like Miss _____... down there with the Director now...and gave us a piece of their minds.

Well, we're going to give it back to them...after we've worked on it a little while and changed it a bit, we hope. Because "New Roles" doesn't have to mean new people. It can and most often does

mean the same people...playing different parts...being something else ...doing something else...acting in a different way...standing in a different relationship to others.

Why different rôles? Well, for one thing, because not all the people in our company have been playing the rôles they do best...and like best. Take Miss _____ there. She's one of our most talented and versatile people. She's able and conscientious, and whatever she does, she does well. So what happens? We take advantage of her versatility, and, in addition to playing the rôle of a teacher...her specialty...she doubles in all sorts of other rôles. (Here we can see either some costumes on a rack in the producer's office...some costume sketches showing Miss _____ in her various rôles...as the Producer describes them...or some footage of Miss _____ engaged in playing her varying rôles. But let's please not make them at accelerated speed.)

A guide....a pilot...a policeman...a miner (exploring for resource materials)...a blender...a signpost...a projectionist...a radio repair specialist....a custodian...a nurse...a clerk...a banker ...etc.

He explains that these rôles take time and energy and attention from Miss _____'s main rôle....as a teacher...the rôle which is most gratifying and fulfilling to her, and which she prefers. Also...while Miss _____ is making her preparations to come onstage in some other part, THE LEARNING PROCESS is missing out on her creative talents as

a teacher...and the absence of her influence is strongly felt.

We can't afford to lose her for that much time. How much time? Well, here's the way Miss _____'s duties break down into time segments.

He shows the chart (which Lew has)...indicating the percentage of time spent at various categories of activity...and makes the point that the smallest portion of Miss _____'s day at school is spent in the kind of activity in which she is most needed and which she likes best.

When did we decide we couldn't afford this? When we took a long look at the way things are going to be here in this teaching-learning environment for a long time to come.

We thought we'd let the teachers have a look, too...let them hear something of our plans for THE LEARNING PROCESS...and let them sit in on the pupil and media auditions....before we tried working with any more teachers by themselves. Then perhaps they could see what we have in mind...and why. Perhaps they could realize the validity of these new roles we want them to play. And then we'll have a much better company and smoother sailing all the way along.

And how ARE things going to be for a long time to come? Well...you can see for yourself we have a problem of numbers...

On the screen we see scenes of children on their way to and arriving at schools...all different types of schools...all over the country. Numbers are important here, of course. We want to leave

the impression of a veritable swarm of children advancing on the schools.

The Producer says that we're going to have far more children involved in THE LEARNING PROCESS than we've ever had before...in its whole history...and the numbers are going to keep on increasing.

And there are two highly significant things we must bear constantly in mind.

One is that the pupil auditions are vastly important because, in actuality, although we sometimes lose sight of this in the complexities of production, the pupils have the central and most vital role.

The other is that when they come through that door....

(And here we're inside the school...watching a child come through the front entrance...then following that child into his classroom.)

...the numbers become individuals...

The child is greeting his schoolmates one by one. This is free activity period, before school opens, so they are engrossed in different tasks...and each gives him a different, characteristic greeting....

PRODUCER: ...and this is not simply an annoying unit in an unprecedented population explosion. This is a child. He is an eye...a hand...an ear...pores and ganglia...veins and intellect. Not yet known fully to himself or others, he brings to those who teach

his potential for living in one or all of three worlds
....the world of the senses...

(We see a child reacting to the delightful
gooeyness and vivid color and exciting
skid of finger paint.)

the world of sense....

(We see another child laboriously
copying letters from the models in
his work book...)

and the world of synthesis...

(We see a child involved in some simple
manipulation of natural science materials..
perhaps putting cotton from a cotton bowl
on the cotton chart).

Whether he comes four-square and scrubbed from the
world of the vitamin and the porcelain tub...

(Gleaming child from conscientious
middle class home)

....or proffers his tentative and shallow roots while
the tomato crop is harvested...

(Migrant worker's child...unkempt...

a little grubby...poorly clothed)...

or creeps in...hazed with the timorous backwardness
of an alien world...

(A Puerta Rican or a Negro child from the
rural South)

he must meet himself as well as those around him.

Visuals (almost self-explanatory) are cued here to the Producer's
narration....

He knows his alphabet....

Does he know who he is?

He can draw a map of his neighborhood...or the
school and its environs...

Does he know where he fits?

He can recite the oath of allegiance...

Does he know what he thinks?

He can expend his energies in purposeful
activity.

Does he know in whose name he is called upon to
act?

Does he know that ~~this~~ is his eye....

That this is his hand...

That this is his ear...

And it is his own individual, unique intellect
 which he chooses to contribute to the group...
 But which he may exercise for his own purposes...
 to his own ends...by his own right...under his
 own steam...in satisfaction of his own needs...
 at his own discretion..and in his own name, if
 he so chooses...

Someone must help him mine these strata of
 awareness...must help him assay the boundaries
 of personal performance...

For in this child...

and this child...

and this....

there runs red and deep the blood of the conquered
 and the unconquerable...the sensate knowing and
 the untouchable unknown...the slain and the
 invincible...the searcher and his quest.

And someone must evoke from him the one or the other.

To this child...and this child...and this...there
 must come the tactile reality of earth....

the felt presence of his fellow man...

the certainty of reaches and tomorrows beyond his
 present ken...

PRODUCER: Someone must mirror these for him...as prizes to be won...with himself as a rational participator capable of winning...

Lest he think of them only as gifts...which can be tendered but never taken...accepted but not received.

Who is to do this, asks the Producer. It is not an easy task, because it demands special qualities of personality in a teacher, special professional competences. It involves a teaching process which raises questions, poses problems, and helps the learner define his own solutions. And it supposes rare qualities of empathy and understanding in order to assess student needs in line with student readiness.

These, actually, are the crucial tasks of the school, he says, and the auditions today are primarily to determine who shall take this role in the contemplated re-staging of THE LEARNING PROCESS. It is felt that Miss _____ is the most likely candidate, because of her innate and recognized gifts, but there remains the matter of her crowded days and the inordinate number of students to be stimulated toward and guided into learning.

(There is much activity in the theater below. The director is actively engaged in organizing the scene, and technicians are getting the instruments of teaching and learning lined up from the wings on one side of the side...^{that} pupils and teachers on the other.

There are indications that the auditions are about to begin, and the first thing we see close on camera is a textbook.)

The Producer says that because of its vast seniority and its enormous prestige, print will be first in the auditions...and the textbook will be allowed to speak briefly for itself.

As we see the textbook...which will turn its pages from time to time, perhaps...the textbook tells us (VOICE OVER) that the process of learning has been almost completely print-oriented in Europe and America for almost 500 years. It claims to be ^{long to} a unique category in man's environment...to the extent that man finds it hard to believe a machine can do some things equally well. The textbook admits to finding this hard to believe, too. The textbook points out the treasures of literature that are stored up between book covers... makes a brief reference to permanence, storage, accessibility...and winds up with the statement that print is the most efficient instrument of all the instruments of learning...in terms of accurate brevity where complex ideas are involved.

It shows ^{us} up a sample paragraph or two, to prove its claim of brief, concise, extensive presentation....In quick succession, with off-camera voices, the members of the classroom equipment family parade themselves and their attributes...

MAPS, GLOBES, AND CHARTS - selected for their visibility, color, accuracy, durability, clarity of symbols and scale markings, and suitability for grade level.

CHALKBOARDS - for the usual demonstration and note-taking situations.

BULLETIN BOARDS - for posting announcements, displaying students' work, and mounting posters.

SPECIMENS - to serve as a substitute for direct real-life observation of fish, birds, geologic phenomena, etc....enabling the student to learn many things that would otherwise remain theoretical to him.

SLIDE, FILMSTRIP, AND MOVIE PROJECTORS - to heighten reality for the student, compel his attention, present certain information involving motion, enlarge or reduce size of phenomena, and present physical processes invisible to the naked eye.

At this point a voice off-camera (which we shall later come to know as that of the television receiver) warns the director not to be duped by these claims. Film is a relatively slow and costly process, says the television receiver, besides being cumbersome to manipulate and creating a number of administrative difficulties.

"Don't forget I have color," says film.

"So has a beet," retorts television, "and your face ought to be just that red for refusing to show your pictures until the room is black as a pit."

"Well, at least I don't have to stand in the corner to avoid glare," says film.

And the director calls a halt to this embarrassing display.

Feelings run high between these two...television and film... says the Producer...because they do have a number of talents in common. But what each one says of the other is quite true and just another bit of proof to the effect that no ideal master instrument has yet been found, although television comes closer than most.

We move on to OPAQUE PROJECTORS - for showing a wide range of materials and colors in specimens such as stamps or leaves, for trans-

ferring and tracing outline materials, such as charts, diagrams, etc.

OVERHEAD PROJECTORS - which permit the teacher to face his students and speak to them directly while writing or drawing material that is clearly visible to a large class.

PHONOGRAPHS - to play readings or dramatizations from literature or historical speeches, or to play subject-related music.

TAPE RECORDERS - to facilitate the acquisition of skills involving speech or sound, suggest standards of performance, collect oral data, transcribe telecasts, classroom reports, or group discussions, or to analyze music.

If time permits, we should have seen a soupçon of performance by each of these media...If not, simply the instrument itself, with its voice off-camera listing its uses and attributes. Or the instrument might appear in front of a screen, with rear screen projector showing a list of uses or the uses in action in the classroom.

Then suddenly we zoom into the face of the television receiver, where an electrifying presentation of some kind galvanizes our interest.

"There," says television..."I knew I could wake you up! With lots of sight and lots of sound. Look at those students. Pop-eyed...on the edge of their seats. I tell you, for sheer, arresting, dramatic impact, I'm hard to beat."

But, Miss _____ ventures to ask, is impact everything?

Of course it is, says television. When you've got their attention, you've got 'em. The trick is to get them to sit up and take notice...and once they've sat up, I've got lots of things for them to notice.

Television runs through its roster of tricks...the obvious ones. Famous personalities...works of art...simulated field trips... events as they happen.

"Johnny saw an astronaut launched into space this morning before he was launched off to school...and now that simple-minded, dated textbook has him reading about apples and dogs and country fairs."

It reminds the viewers that it has a special place in the lives and outlook of these children who are taking part in THE LEARNING PROCESS. It was on hand when they were born. It has looked down to see infants in their bassinets...fascinated into quietness... with their eyes darting back and forth at the pictures. It has baby-sat with the older children, and put them to sleep. And it has brought them to school with a wealth of images no other generation of children has ever known,

"You packed their book satchels and their work boxes and their lunch boxes," it tells the viewers. ^{parents} "I packed the students themselves, with experiences of every variety."

He compares these students beginning school with their counterparts at the turn of the century. These children, he says, have looked into the face of their President, traveled with his wife, met his children. They know the animals of Australia...the plant life of Brazil...the village life of Africa. They have seen the Kentucky Derby...the changing of the guard at Buckingham Palace... the World Series...and the great artists of this century. He uses their counterpart...the old-fashioned student of the early 1900's... in contrast...turning out his pockets to reveal a horse, a cow, a little boat, a souvenir from the World's Fair, a picture of some

athletic hero of the time.

"But not my students," says television. "I send them off to their learning tasks in the first grade with more information than their grandfathers had at thirty...with more experience than most of their fathers have had."

Miss _____ wonders how deep and sound this secondary experience is...in an aside to the director...and we get a glimpse of a little girl in a classroom, saying "Of course I know what the name was of a prehistoric animal. It's DINAH SHORE!"

Television elaborates on its attributes as a presenter...how many visuals...the carefully prepared lesson with time for preparation...the amount of help given the television teacher...the organized conciseness of the lesson...the compression of more material into less time. And in addition to its being able to bring the other devices into finger tip control of the teacher, says television, it can bring the whole wide world into the very presence of the children in school. "Why," it says, "carried away with its own talents..." "I ought to be in every room in every school in the country!"

"Even every room in the Big Red School House?" asks Miss _____ of the receiver.

"Of course," answers the receiver.

"But that would be like putting a separate moon in everybody's back yard," says Mrs. M _____.

There follows a bit more pro and con...and then the director says he feels they've had enough solo auditions.

He would like to see some scenes, he says, in which ^{There is} demonstrate, not how one instrument can go it alone, but how well two or more

resources can collaborate. Here we need some footage of large group, small group, and individual activities from MPATI, Dade County, or some other center.

As we see large group activities, small group activities, individual effort, utilizing certain of the various media, the illusion of the audition should be sustained by the Director, who sets up the scenes...describing in advance what is to take place, stipulating who will take part, and what he wants to emerge from the scene. If possible, it would be effective to hark back to our "Access" stage set...with the camera going through one of the drawn or penciled areas to get the scene in progress.

A few times, as he is setting up his scene, the Director will ask television to take some role which television cannot take... and Miss M_____, who is the classroom teacher in whatever illustrative material is chosen for the kit, will be seen taking her part in the sequence...directing, guiding, advising...working closely with the students, stimulating the students to further reinforcing activity. There should be opportunity in these sequences to see some feedback activity between the television teacher and the classroom teacher...either by conference, report, or a visit of the television teacher to the classroom.

UTILIZATION PROJECT

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

under a contract with

UNITED STATES OFFICE OF EDUCATION

FILM (SHOOTING SCRIPT)

FILM NO. 2

ROLE OF THE CLASSROOM TEACHER

by: Marye D. Benjamin
Radio/Television/Film
The University of Texas
Austin, Texas

Revised Shooting Script - May 5, 1965

VIDEO

AUDIO

(SEE OPTIONAL OPENING SCENE)

Fade in:

1. CU. GRINDSTONE. TV
Teacher's hands hold an axe
blade against the grinding
edge as the wheel turns.
Establish action of wheel.

TV TEACHER: (VO) Just as this abrasive grindstone
wears away the edge of this axe blade . . .

Pull back to show:

2. MS. TV TEACHER.
Standing by grindstone.

TV TEACHER: (SYNC) The abrasive frontier of
Early America wore away the old familiar patterns
of European civilization. (FADING) In our lesson
today . . .

NARRATOR: (VO-AUDIO
FOREGROUND)

This is an eighth grade
social studies teacher.

TV TEACHER: (SYNC)
(AUDIO BACKGROUND)

. . . we're going to see
how that happened . . .

Cut to:

3. ESTABLISHING SHOT.
Eighth Grade Social Studies
Classroom. Students and
teacher watching TV lesson.
(SHOOTING FROM POINT
WHERE SCREEN NOT VISIBLE)

TV TEACHER: (VO) As we follow three men on an
imaginary expedition into the frontier wilderness.

VIDEO

AUDIO

Camera moves to focus on Classroom Teacher involved in watching TV lesson with students.

CAMERA ZOOMS in on Classroom Teacher.

HE is watching the lesson...but keeping an alert eye on the students. As camera comes in close, he makes a quick, brief note.

Cut to:

4. TV TEACHER. Standing by grindstone. (SAME AS SC. 2.)

TV Teacher turns partly away from the camera to focus attention on the three men who can be seen at some distance away in the background. This is an impressionistic (almost bare) cyc set and not in the least realistic. Just an impression of a clearing at the edge of settlement with the wilderness beyond. As TV Teacher turns, CAMERA MOVES slightly to give better view of the three men...who are grouped in depth...so all can be seen.

TV TEACHER: (VO) Let's assume that these men are going into the Mississippi Valley in about the year 1800.

NARRATOR: (VO-AUDIO FOREGROUND)

And this is an eighth grade social studies teacher.

TV TEACHER: (VO-AUDIO BACKGROUND)

Two of these men are generally considered to be outstanding.

TV TEACHER: (SYNC) In that they have risen to high positions in their respective occupations. The third man has not so distinguished himself.

Let's meet these men and give each one his name and rank.

VIDEO

AUDIO

Cut to:

5. WIDE ANGLE. Classroom Teacher with students watching lesson.

BOTH THE CLASSROOM TEACHER AND TV RECEIVER are in the scene.

TV TEACHER: (VO) The first man is a military hero.
He has had thousands of men under his command...
and has led many military expeditions.

Cut to:

6. REACTION SHOT. Classroom Teacher with several students. They react to this news because (as we shall see later) the class has voted on which man will probably lead the expedition. One boy is very pleased with himself for having voted right... one girl disappointed, etc. Teacher indicates WITH GOOD HUMOR that it's too early to tell...and it's a good idea to watch more of the lesson. (SEE NOTE BELOW)

NARRATOR: (VO-AUDIO FOREGROUND)

Together these two teachers are equal members of a teaching partnership.

TV TEACHER: (VO-AUDIO BACKGROUND)

Until circumstances made it necessary for him to come to America...this man enjoyed great power.

Cut to:

7. MLS. GENERAL WILLIAM FOLWELL...in a general's uniform of indeterminate locale. Very imposing and imperious with many medals. Moves and speaks like the very essence of military authority...but DO NOT CARICATURE THIS MAN. (OR THE BANKER.)

TV TEACHER: (VO) Behold General Williams Folwell...
who has received many decorations, medals, and certifies of merit. He likes to wear the smart military uniform, give orders, and display his medals...as a mark

(CONT'D)

It is essential that viewers see a teacher and pupils actively and mutually involved in the lesson on screen. The situation is equivalent to that which would obtain if viewer had unobtrusively entered a classroom in the middle of any activity.

VIDEO

AUDIO

The General is checking his compass...studying his map... briskly...thoughtfully... efficiently.

TV TEACHER: (CONT'D) of the honors civilization has conferred upon him.

Cut to:

8. CU. TV TEACHER in down right foreground of screen. The General can be seen in the background.

NARRATOR: (VO) (AUDIO FOREGROUND)

Much experience in the classroom...and the varied resources and techniques of television...have qualified this partner as a "presenta-tion specialist."

TV TEACHER: (VO) (AUDIO BACKGROUND)

We shall let him wear his uniform and medals on this expedition. He would be lost without them...and naturally assumes that he is in charge of it.

Cut to:

9. WIDE ANGLE SHOT. CLASSROOM TEACHER still involved with class in receiving TV lesson.

TV TEACHER: (VO) Here is a leader in the business world. Mr. Charles J. Claybrook is a director of banks...(FADING) a man who...

NARRATOR: (VO) (AUDIO FOREGROUND)

What is the specialized role of THIS partner . . .

TV TEACHER: (VO) (AUDIO BACKGROUND)

... owns and controls much money.

Cut to:
or
Slow zoom to:

10. MCU. CLASSROOM TEACHER.

NARRATOR: (VO) (AUDIO FOREGROUND)

The Classroom Teacher?

TV TEACHER: (VO) (AUDIO BACKGROUND)

He has long been accustomed to the power, the service,
(CONT'D)

VIDEO

AUDIO

HEAD TITLES OVER SCENE

"UTILIZING INSTRUCTIONAL
TELEVISION"

Dissolve Title to:

"ROLE OF THE CLASSROOM
TEACHER"

TV TEACHER (AUDIO
BACKGROUND)
(CONT'D)

and the prestige that the
possession of money bestows.

He has never been in any
place or any circumstance

where the having of money
or the spending of money

could not automatically make
life a great deal easier and
more pleasant.

We will, of course, permit
Mr. Claybrook to take as much
of his money as he wishes on
this expedition, knowing that
he is always on the lookout for
a "good proposition."

FOLLOWING HEAD TITLES:

CAMERA PULLS BACK
SLOWLY to open scene to
MLS OF CLASSROOM.

TV TEACHER: (VO) Banker Claybrook represents the
best that civilization has produced in his line.

NARRATOR: (VO) (AUDIO
FOREGROUND)

What is the role of the

Classroom Teacher with

TV TEACHER: (VO) (AUDIO
BACKGROUND)

He is still young...able-

bodied...but a little plump

(CONT'D)

VIDEO

AUDIO

TILT DOWN and DOLLY IN SLOWLY to OPEN TEXT-BOOK ON A STUDENT'S DESK. (Book open at appropriate place pertinent to this area of study.)

AS CAMERA IN CLOSE ON OPEN TEXTBOOK

Cut to:

11. CU. TAPE RECORDER

Cut to:

12. CU. OVERHEAD PROJECTOR.

NARRATOR: (AUDIO FOREGROUND)
(CONT'D)

television in the classroom?

Perhaps we can find that

answer by asking some

other questions.

For instance...what is

the role of the Classroom

Teacher with this TEXT-

BOOK in the classroom?

Or...say...

NARRATOR: (VO) (AUDIO FOREGROUND)

This TAPE RECORDER?

NARRATOR: (VO) (AUDIO FOREGROUND)

This OVERHEAD

PROJECTOR?

TV TEACHER: AUDIO BACKGROUND
(CONT'D)

and soft from being waited

on too much with too much.

His clothes are of the finest

material...especially tailored

for roughing it.

Banker Claybrook and General

Folwell have brought with

them to the frontier of North

America habits, attitudes,

traditions, processes, ways of

thinking and doing which are

the accumulation of hundreds

of years of European civiliza-

tion.

TV TEACHER: (VO) (AUDIO BACKGROUND)

TV TEACHER: (VO) (AUDIO BACKGROUND)

They perhaps feel these are

very good ways.

Cut to:

VIDEO	AUDIO	
13. MLS. CLASSROOM TEACHER with TV SET VISIBLE.	NARRATOR: (VO) (AUDIO FOREGROUND)	TV TEACHER (VO) (AUDIO BACKGROUND)
	<u>With any or all</u> of these	Both men are accustomed
	<u>contributors to learning?</u>	to a way of life which
	He <u>controls</u> them, doesn't	gives orders...makes laws...
	he? In his role AS MAN-	writes rules and regulations...
	AGER OF THE LEARNING	issues permits...restrains and
	SITUATION, the Classroom	protects men with institutions
	Teacher determines the	of government...religion...
	<u>nature and extent</u> of their	and economic.
	<u>contribution to the educa-</u>	
	<u>tion of his students.</u>	Each is a bit suspicious of
		the other as a traveling com-
		panion. The Banker feels that
		the General may prove to be
		bossy and overbearing. The
		General wonders if the banker
		"can take it" in this harsh new
		land and whether he may not
		prove to be something of a
		"drag" on the journey. Neither
		knows quite how to feel about
		the third man.
CHANGE FOCUS TO TV SET. . . CLASSROOM TEACHER OUT OF FOCUS.	Now...what happens when	
	<u>television</u> makes its appear-	
	ance?	
	Does this <u>change the role</u>	
	of the Classroom Teacher?	
	Let's <u>think</u> for a minute	
	about some <u>comparable</u>	
	<u>situations.</u>	

Dissolve to:

VIDEO

AUDIO

14. CU. DOOR OF A
WASHING MACHINE
WASHING CLOTHES.
ESTABLISH.

CAMERA PULLS BACK
TO LONG SHOT OF
WASHER-DRIER COMBINA-
TION. . . REVEALING
HOUSEWIFE AT SEWING
MACHINE IN FOREGROUND

Dissolve to:

15. ORCHESTRA CONDUCTOR.
SEMI-SILHOUETTE ELE-
VATION SHOT. . . LIMBO
SET. (He is seen from
behind and below.) He
is on podium, conducting
an orchestra rehearsal.
ORCHESTRA NOT VISIBLE.

CONDUCTOR NODS in the
direction of the unseen
string section.

Conductor's gestures as he
conducts indicate the scope
and intricacy of the music
heard.

Dissolve to:

NARRATOR: (V)(VO) A housewife, for example...

who does her own laundry...

This manager of a home is not deposed by a new
washing machine...

She is simply enable to redeploy her time and energies...
using them more productively.

(MUSIC: MUSIC OF ORCHESTRA IN REHEARSAL
IS HEARD...MINUS THE STRING SECTION.
ESTABLISH VERY BRIEFLY AND TAKE
BEHIND.)

NARRATOR: (VO) Or consider the conductor of
a symphony orchestra. . .when a string section is added
to the instruments he coordinates. Does he step down
from the podium? No, indeed.

(MUSIC: SAME SELECTION CONTINUES BUT
STRINGS COME IN. TAKE BEHIND.)

NARRATOR: (VO) He continues to lead the orchestra. . .
extending his control to a broader spectrum of resources. . .
adding new color and dimension to the total performance.

(MUSIC: SYMPHONIC MUSIC UP TO PUNCTUATE.
TAKE UNDER FOR BALLERINA IN NEXT
SCENE.)

VIDEO

AUDIO

16. MLS. BALLET DANCER...
dancing alone in limbo
set.

MALE PARTNER ENTERS
AND PARTICIPATES IN
DANCE...IN SUPPORTING
ROLE...helping ballerina
execute dazzling lifts and
flights.

Dissolve to:

17. CU. TV RECEIVER CUT-
OUT.

NOTE: NARRATOR NEEDS TO
PUNCH HARD HERE...DRIVING
THESE POINTS HOME...BE-
CAUSE THE FOLLOWING
SEQUENCES ARE IN ILLUSTRATION
OF THIS MAIN POINT.

NARRATOR MOVES TO
MAGNETIC BOARD.

NARRATOR ARRIVES AT
MAGNETIC BOARD

Cut to:

NARRATOR: (VO) Let's think about a prima
ballerina. This gifted artist does not relinquish her
leading role...

...when skilled support offers heights and reaches
she could not attain alone. She is still first in her
field...her performance extended and enhanced...
her artistry displayed to better advantage.

NARRATOR: (SYNC) So it is with the teacher who
has television in the classroom. He retains his leading
role...always aware that television can play a variety
of supporting roles...that there is no "type casting"
for this highly-versatile medium.

What are these supporting roles?

What are the varying degrees of responsibility which
television is prepared to assume?

As a good manager...the Classroom Teacher will
WANT TO KNOW!

Let's see what these are. . .

And what implications they have for the
Classroom Teacher.

VIDEO

AUDIO

18. MCU. NARRATOR at
MAGNETIC BOARD with
LINE ON BOARD.

NARRATOR PUTS WORDS
"RESPONSIBILITY SCALE"
ABOVE LINE ON MAG-
NETIC BOARD.

HE HOLDS UP A LARGE
FIGURE AND A SMALL
FIGURE.

NARRATOR PUTS UP
WORDS "MINIMUM
SUPPORT" AT LEFT
END OF SCALE.

NARRATOR PUTS UP
LARGE CUTOUT OF
CLASSROOM TEACHER

NARRATOR PUTS UP
MUCH SMALLER CUTOUT
OF TV RECEIVER...CON-
TAINING ON THE SCREEN
A SMALL SILHOUETTE OF
THE TV TEACHER.

NARRATOR: (SYNC) (INDICATING LINE) Suppose
we use this line to represent the full range of responsibility
for instruction in the classroom.

We'll call it our "Responsibility Scale". . .

And we are going to use figures like this . . . of varying
sizes . . . to represent related degrees of responsibility.

This end of the scale. . .

. . . represents the area of MINIMUM SUPPORT BY
TELEVISION.

In the instances represented here (HE INDICATES THE
AREA AT MINIMUM SUPPORT END OF SCALE) television
makes a definite contribution to the classroom.

But in relationship to this Classroom Teacher . . .

. . . the Television Teacher has only a small part of the
total instructional responsibility.

VIDEO

AUDIO

NARRATOR: (SYNC) (CONT'D.) As we see two
examples from this end of the scale... please bear in mind
that in both of these excerpts from television lessons...
the degree of responsibility assumed by television is very
much the same.

The difference lies in the kind of contribution which
television makes.

Fade out Narrator.

Fade in:

EXCERPT FROM ART LESSON ON KITES

(NOTE: Linda Schmid videotape is available
for study.)

Fade in:

19. EXTERIOR. DAY. ESTABLISHING SHOT. TV
ART TEACHER flying SILK
BIRD KITE (AGAINST CYC.)

(MUSIC: THEME MUSIC FOR ART LESSONS)

Zoom to:

EXTERIOR. DAY. CU.
SILK BIRD KIT FLYING.

TITLE: "ART" OVER-
PRINTED ON SCENE.

Fade out title.

Dissolve to:

20. CU. SILK BIRD KITE
HANGING IN STUDIO.

(MUSIC: THEME MUSIC...ART SERIES...FADE OUT
UNDER TEACHER'S INTRO.)

CAMERA PULLS BACK TO
SHOW TV TEACHER standing
by SILK BIRD KITE.

VIDEO

AUDIO

TV TEACHER indicates the
SILK BIRD KITE.

TV ART TEACHER: (SYNC) Today we're going to talk about kites. We're going to look at different kinds of kites...and...a little later on...we'll see how we might make one.

As you can see...the design of this kite is based on a bird...with spreading wings.

Cut to:

21. CU. SILK BIRD KITE

CAMERA PANS down body
Of SILK BIRD KITE.

TV ART TEACHER: (VO) A bird is a natural model for a kite, isn't it? Because "to fly" is the basic purpose of a kite design...however, artistically exciting it may be otherwise.

Still...not all kite designs are taken from creatures that

Cut to:

22. CU. TAIL OF CATERPILLAR
KITE. CAMERA SLOWLY PANS
down length of Caterpillar kite..
starting at the tail and ending at
the face.

CAMERA IN TIGHT on face
of Caterpillar Kite.

fly. (FADING) A most unusual design...

NARRATOR: (VO) (AUDIO
FOREGROUND)
In this junior high school art
series...the television teacher
provides expert teaching and
unusual resources.

FOR THIS SPECIFIC COURSE
OF STUDY...one television
lesson was presented every
two weeks, giving the class-

TV ART TEACHER:
(VO) (AUDIO BG)
...has been taken by a
Japanese artist from a
creature that crawls on the
ground...to bring us a
FANTASTIC CATERPILLAR
KITE.

(CONT'D)

VIDEO

AUDIO

CAMERA PULLS SLOWLY
BACK as TV Art Teacher
WALKS INTO FRAME to
stand by Caterpillar Kite's
head.

TV ART TEACHER STANDING
BY CATERPILLAR KITE'S
HEAD.

Cut to:

23. CU. REAL CATERPILLAR
CRAWLING.

Cut to:

24. CU. CATERPILLAR KITE
CAMERA IN TIGHT ON
ONE OF THE DISCS.

TV TEACHER TURNS
DISC OVER TO SHOW
THE BACK.

HER HANDS INDICATE
THE FEATURES OF
CONSTRUCTION AS SHE
MENTIONS EACH ONE.

Fade Out TV Art
Lesson.

NARRATOR: (CONT'D)

room teacher enough time to
develop the lesson before
the next television lesson
was presented.

Here the television in-
struction is directly related
to the principal content of
the course.

TV ART TEACHER: (CONT'D)

In developing his design...
the artist did not simply
copy a real caterpillar.

He has created a design of
his own...keeping in mind
the caterpillar's dominant
characteristics. . .

TV ART TEACHER: (VO) You can imagine this artist
thinking to himself: "A caterpillar crawls...with his
body moving up and down..."

If you were to look at a caterpillar closely...you would
see that he has a SEGMENTED BODY.

TV ART TEACHER: (VO) And this effect the artist has
captured with these individual discs.

TV ART TEACHER: (SYNC) Here the artist has soaked reeds
in water to make them bend easily...and has bound the two
ends together to make a circle. Paper is stretched around
the reed...and pasted over it.

Fade Out TV Sound

VIDEO

AUDIO

Fade in:

25. NARRATOR with MINIMUM
SUPPORT END of Responsibility
Scale on Magnetic Board
exhibit.

NARRATOR PUTS UP
LEGEND: "DIRECTLY
RELATED"

NARRATOR: (SYNC) In the example we have just seen...
the television lesson is directly related to the course content.

NARRATOR PUTS UP
LEGEND: "INDIRECTLY
RELATED"

In this next example...the television lesson is indirectly
related to the course content.

Fade Out Narrator.

Fade in:

26. SALVAGE ARCHEOLOGY EXCERPT: (NOT MORE THAN ONE MINUTE IN DURATION)
THIS WILL INCLUDE DR. MOTT DAVIS, THE TEACHER, IN STUDIO WITH MAP. . .
AND WILL GO THROUGH MAP TO BRIEF SCENE AT ARCHEOLOGICAL DIG SITE.

Fade out Salvage
Archeology

Fade in:

27. MCU. NARRATOR AT
MAGNETIC BOARD.

NARRATOR: (SYNC) For a class in social studies, this
television teacher makes a periodic presentation of valuable
and enriching resource material. As you saw, this material
was not related directly to the principal content of the
course...but it did extend the dimension of instruction
in the general area of study.

VIDEO

AUDIO

Cut to:

28. CU. NARRATOR at
MAGNETIC BOARD.

NARRATOR: (SYNC) The two examples we have just seen (GESTURING) from the MINIMUM RESPONSIBILITY end of the scale may trigger a question in your mind. WHY are they at this end? The Television Art Teacher in particular seemed to assume a considerable portion of the teaching responsibility. Let's remember, however, that she made only a brief appearance in the classroom... to motivate interest in kite design and to initiate design activities.

Cut to:

29. WIDE ANGLE. CORNER
OF EIGHTH GRADE ART
CLASSROOM. (USE
SMALL NUMBER OF SAME
EIGHTH GRADE STUDENTS
AS SEEN EARLIER IN
SOCIAL STUDIES CLASS.

MAY HAVE COSTUME
CHANGE...THOUGH NOT
ESSENTIAL...AS THEY
COULD HAVE GONE
FROM SOCIAL STUDIES
CLASS TO ART CLASS
ON SAME DAY.)

Classroom Teacher has just
handed one boy some reeds
from the supply cabinet.
As he returns to his work
table...

(MUSIC: CARRY UNDER TO BRIDGE PAUSES IN
NARRATOR'S DIALOGUE)

NARRATOR: (VO) From then on...for the duration of
that two weeks' art unit...the Classroom Teacher was
left very much on her own. To her went the lion's share
of responsibility...

For distribution of materials...

VIDEO

AUDIO

THE CLASSROOM ART TEACHER steps over to look at a ceramic from which a girl is trying to abstract a kite design.

(NOTE: THIS CLASSROOM TEACHER IS DIFFERENT FROM THE SOCIAL STUDIES CLASSROOM TEACHER IN THE EIGHTH GRADE SEEN EARLIER.)

Teacher looks at design... then at frog.

(NOTE: THIS SCENE GOES VERY QUICKLY. DOES NOT NEED TO BE LABORED IN TIME.)

Teacher traces with her finger the dominant lines of the shape.

NARRATOR: (VO) For application of design principles...

And then indicates with her finger the proposed changes in the design on paper.

A boy who is having difficulty with construction of his kite requests the Classroom Art Teacher's attention.

Classroom Art Teacher moves to him and begins to help him secure two sections of his kite with string.

NARRATOR: (VO) For supervising the mechanics of kite construction.

Classroom Art Teacher is holding sections and giving instructions... while boy ties the string.

Dissolve to:

30. MS. Social Studies Teacher. (SAME CLASSROOM TEACHER SEEN AT FIRST OF FILM. COSTUME CHANGE HERE.) He is standing at roll-down map...holding a pointer. Apparently he is asking the pupils (NOT SEEN ON SCREEN) to locate sites mentioned in the Salvage Archeology excerpt.

NARRATOR: (VO) In our second example, it is not essential for the Classroom Teacher to linger on the television lesson. He may wish to tie in the salvage archeology sites... mentioned by the Television Teacher...with his students' geographic image of early America.

VIDEO

AUDIO

Dissolve to:

31. CU. NARRATOR at
Magnetic Board.

CAMERA PULLS BACK
to MS NARRATOR AT
MAGNETIC BOARD.

NARRATOR PUTS AT THE
RIGHT END OF THE RE-
SPONSIBILITY SCALE A
SMALL CLASSROOM
TEACHER AND A LARGE
TV RECEIVER BEARING
A SILHOUETTE OF THE
TV TEACHER AND WORDS
"MAXIMUM SUPPORT"

Cut to:

32. CAMERA IN TIGHT ON
CUTOUT OF TV RECEIVER
WITH SILHOUETTE OF TV
TEACHER.

NARRATOR: (SYNC) On the other hand, this television lesson may be a complete experience in itself...and the classroom teacher will want to continue the lesson.

There is another end of the scale, however, where television offers more support...when such support is needed.

NARRATOR: (SYNC) In this area, the Television Teacher may assume maximum responsibility for the instruction. This is a valuable contribution where the classroom teacher has limited knowledge of the subject... or where the classroom teacher must refresh his knowledge... relearn the subject content...or restore his proficiency in skills.

NARRATOR: (SYNC) For instance... there has been a great deal of interest in recent years in foreign language instruction for the primary grades. Television is particularly important in language study at this level since many primary teachers have not studied or used foreign languages for several years.

VIDEO

AUDIO

Dissolve to:

33. PRIMARY SPANISH SET.
ESTABLISHING SHOT MATTED
IN TO FACE OF TV RECEIVER.
Shelves in BG holding props
regularly used on program.
Blocks. Indian cutouts.
Wheel. AIDA BARRERA at
Teaching Table. She holds
up pictures of the Garcia
family members and their
activities as they apply.

AIDA: (SYNC) You know, we haven't seen the Garcia
family for a while. I wonder what Papá, Mamá, Pepe,
and Camelita are doing.

Dissolve to:

34. FULL SCREEN SHOT OF
SPANISH SET.

CAMERA MOVES SLOWLY IN
TO MCU OF AIDA.

(NOTE: AIDA CAN DO THIS
SEQUENCE WITH THE PICTURES
OR WITH THE BOWTIE, MOUSTACHE,
HAIR BOWS TO PERSONIFY MEMBERS
OF FAMILY.)

She holds up picture of entire family.

Cut to:

35. CU. Picture - Garcia family.

AIDA: (VO) Esta es la familia García. ¿Quién?
(SHE GESTURES FOR REPLY)

Cut to:

36. MCU. Section of FIRST
GRADE CLASSROOM. Only
a few pupils and Classroom
Teacher are visible.

PUPILS AND TEACHER: (SYNC) La Familia García.

VIDEO

AUDIO

Cut to:

37. CU. Aida Barrera's face. AIDA: (SYNC) Gar-ci-a. (EMPHASIZING "R" TRILL)

Cut to:

38. MCU: Classroom Teacher. CLASSROOM TEACHER: (SYNC) Gar-ci-a.
PUPILS: (VO)

Cut to:

39. MCU. Two pupils.
Looking at Classroom Teacher
to see how she is doing it. AIDA: (VO) Gar-ci-a.

Cut to:

40. CU. Classroom Teacher.
She nods encouragement as
she leads the response. CLASSROOM TEACHER: (SYNC) Gar-ci-a.
PUPILS (VO)

Cut to:

41. MS. AIDA. She holds
up picture of Papa Garcia. AIDA: (SYNC) Este es el papa.

Cut to:

42. CU. Picture of Papa. AIDA: (VO) ¿Quien es?

Cut to:

43. MCU. Pupils responding. PUPILS: (SYNC) El papa.
CLASSROOM TEACHER (VO) El papa.
AIDA: (VO) Bueno. El papa.
Este es el señor García. ¿Quien?

Cut to:

44. MS. Classroom Teacher
and pupils. UNISON: (SYNC) El Señor García.

Cut to:

45. ECU. AIDA's mouth. AIDA: (SYNC) (EMPHASIZING TRILL)
El señor García.

VIDEO

AUDIO

Cut to:

46. CU. Classroom Teacher responding.

CLASSROOM TEACHER: (SYNC) El señor García.
PUPILS (VO) El señor García.

Cut to:

47. MCU. AIDA. She holds up picture of Mama Garcia.

AIDA: (SYNC) Esta es la mamá. ¿Quién es?

Cut to:

48. MCU. Classroom Teacher. a pupil or two visible.

NARRATOR: (VO) (AUDIO FOREGROUND)

TEACHER AND PUPILS: (SYNC) (AUDIO BG)

They respond with phrase.

Here we see a classroom

La mamá.

teacher who has had no

AIDA: (VO) Si.

Spanish since her own high

La mamá. O....

school days. With tele-

Esta es la señora García.

vision's help, she is able

¿Quién es?

to refresh her knowledge of

They respond with phrase.

the language...improving

TEACHER AND PUPILS: (SYNC) (AUDIO BG)

her skills...while...for

La señora García.

a time, at least...the

Cut to:

49. CU. AIDA. Looking puzzled

Television Teacher provides

AIDA: (SYNC) (AD (AUDIO BG)

She gestures for a repetition of her question.

practically all of the teaching.

¿Dónde está Pepe?

TEACHER AND PUPILS: (VO) (AUDIO BG)

¿Dónde está Pepe?

Aida shows a picture of Pepe in the dining room.

AIDA: (SYNC) Pepe está en el comedor...

Cut to:

VIDEO

AUDIO

50. MS. CLASSROOM TEACHER
AND FEW PUPILS VISIBLE.
TEACHER LEADING RESPONSE.

TEACHER AND PUPILS: (SYNC) Pepe está
en el comedor.

(FADE OUT AUDIO WITH:)

Fade out.

AIDA: (VO) Comedor.

Fade in:

TEACHER AND PUPILS: (SYNC) Comedor.

51. MS. FIRST GRADE CLASS-
ROOM TEACHER. She is in
front of the class...facing the
class. (CAMERA). If pos-
sible, CAMERA SHOULD
SHOOT ACROSS heads of
two or three children in
foreground of frame, to sug-
gest class which the teacher
is facing. Teacher is obvi-
ously drilling the class on
the lesson we have just wit-
nessed. She may be using
some pictures she has made
(or the children have made)
of the Garcia family and the
situation or activity men-
tioned. Teacher shows first
picture. (Inside Garcia
house)

NARRATOR: (VO) (AUDIO
FOREGROUND)

As the lesson fades from
the screen...these new
Spanish words may also
fade from the children's
minds...UNLESS...the
teacher sees to it that
they are impressed more
vividly by repetition...
in the all-important class-
room drill.

From encouraging pupils
to respond to the Television
Teacher, the Classroom
Teacher moves into lan-
guage presentation.

CLASSROOM TEACHER: (SYNC)
(NO SOUND HEARD)

Estamos in la casa.

PUPILS: (VO)

Estamos in la casa.

CLASSROOM TEACHER (SYNC)

Estamos in la casa.

PUPILS: (VO)

Estamos in la casa.

CLASSROOM TEACHER: (SYNC)

¿Dónde está Camelita?

PUPILS (VO)

¿Dónde está Camelita?

CLASSROOM TEACHER: (SYNC)

Esta en su recamara.

(CON'T)

SHOWS PICTURE OF
CARMELITA IN BEDROOM.

VIDEO

AUDIO

PUPILS: (VO) (CON'T)

Esta en su recamara.

CLASSROOM TEACHER: (SYNC)

Recamara

PUPILS: (VO)

Recamara.

(FADE LESSON SOUND IN)

CAMERA BEGINS TO MOVE
IN SLOWLY ON CLASSROOM
TEACHER AS SHE CONTINUES
WITH LESSON.

CLASSROOM TEACHER SHOWS
PICTURE OF MAMA GARCIA
WASHING WINDOW.

CLASSROOM TEACHER: (SYNC) ¿Que hace mama?

Lava la ventana.

Cut to:

52. CU. PICTURE OF MAMA
GARCIA WASHING WINDOW.

PUPILS: (VO) Lava la ventana.

CLASSROOM TEACHER: (VO) La ventana.

Cut to:

53. MCU. CLASSROOM TEACHER.

SHOWS PICTURE OF PAPA
GARCIA READING NEWS-
PAPER.

CLASSROOM TEACHER: ¿Que hace papa? (FADING)

Lee el periodico.

PUPILS: (VO) Lee el periodico.

Dissolve to:

54. MS. NARRATOR AT MAG-
NETIC BOARD.

Narrator indicates the two
ends of the scale.

NARRATOR: (SYNC) Well! We've watched television
lending a hand to instruction at both ends of the Responsi-
bility Scale.

VIDEO

AUDIO

Cut to:

55. CU. CUTOUTS of SMALL TV RECEIVER and LARGER CLASSROOM TEACHER.

NARRATOR: (SYNC) Offering MINIMUM SUPPORT to the Classroom Teacher's much greater responsibility...

Pull back to

NARRATOR: . . . in the examples from art and salvage archeology . . .

MS...TO INCLUDE NARRATOR.

CAMERA MOVES WITH NARRATOR TO MAXIMUM END OF SCALE.

NARRATOR: Offering MAXIMUM SUPPORT

Cut to:

56. CU. CUTOUTS of LARGE TV RECEIVER and SMALLER CLASSROOM TEACHER. NARRATOR INDICATES THESE IN ORDER.

NARRATOR: (SYNC) ...to the Classroom Teacher's lesser degree of responsibility... in the example from Spanish.

Cut to:

57. MCU. NARRATOR at MAGNETIC BOARD...he is putting on the Board...IN THE MIDDLE OF THE SCALE...the CUTOUTS of the CLASSROOM TEACHER and TV RECEIVER OF EQUAL SIZE.

NARRATOR: (SYNC) It's time, now, we took a look at the broad middle ground of the Responsibility Scale...where much of our instructional television is done.

This is the teaching partnership we saw in our first

Dolly in to

brief visit to the eighth grade social studies classroom.

Cutouts of TV Receiver and Classroom Teacher - Equal Size.

Remember?

End Dolly on Cu.

Where the Classroom Teacher and the Television Teacher share almost equally the responsibility for instruction...but each has a special area of primary concern.

VIDEO

AUDIO

CAMERA IN TIGHT on the TV TEACHER SILHOUETTE in the TV RECEIVER CUT-OUT.

Matched Dissolve to:

58. CU. TV TEACHER (EIGHTH GRADE SOCIAL STUDIES LESSON) in foreground of screen. As TV Teacher speaks, she turns to look at the expedition group.

CAMERA MOVES TO LOSE TV TEACHER, and to reveal men preparing for expedition. Jim in foreground...confering with the General about food supplies, direction of the march, location of the sun.

Cut to:

59. MLS. BANKER. Banker hails Jim: "You! Brown!" and indicates he wants something done with his luggage.

Cut to:

NARRATOR: (VO) The Television Teacher . . .

you recall. . . is the "presentation specialist." Her

particular responsibility: the basic content of the

lesson...the general (FADE IN LESSON SOUND)

body of knowledge

TV TEACHER: (SYNC)...But

which all of the pupils

for this third member of the

share.

party...civilization seems to

have done very little.

TV TEACHER: (VO) James Daniel Brown never had

an honor...never wore a military medal...never went

much farther than "b-a-baker" in Webster's Blue-Backed

Speller.

His given names...James and Daniel...indicate that

his family read the Old and New Testaments...recently

or far back...but he'd be startled himself to hear those

names...because he is known everywhere in his community

as just plain Jim Brown...respected by his neighbors for

his good sense...but they'd never think of giving him a

title.

TV TEACHER: (VO) Jim is doing whatever is necessary

to get the party off...and seems rather expert at doing

THINGS.

VIDEO

AUDIO

60. MLS. JIM. Jim turns to look at banker. CAMERA FOLLOWS as Jim joins banker. The banker's obvious assumption that Jim would take care of his luggage appears to evaporate as Jim lashes the bags together to make a shoulder carry...which he shows the banker how to wear.

Jim also checks to see that the banker has a gun and a knife.

Cut to:

61. MS. Pupils in eighth grade social studies class watching TV receiver.

NOTE: SAME CLOTHES THEY WORE IN BEGINNING SCENE OF FILM.

Cut to:

62. MS. Classroom Teacher watching lesson with pupils.

(SAME CLOTHES AS IN FIRST SCENE OF FILM)

Teacher looks at pupils to see how this strikes them.

Cut to:

63. CU. Classroom Teacher. REACTS TO THIS. MAKES A NOTE.

TV TEACHER: (VO) But no one could long maintain the feeling that he is in any sense a servant. Jim least of all. So far as he feels...there are three men going into the forest...and he is one of them.

He is far more concerned with their weapons and food supplies...than with the banker's money...or the General's medals.

These things don't mean much to Jim Brown...and much talk about them would seem positively silly.

TV TEACHER: (VO) His main feeling is: "What good is all that stuff anyway?"

TV TEACHER: (VO) Whatever does not exist in his world...the frontier...does not exist for Jim Brown anywhere...

And moreover...he doubts its right to exist.

VIDEO

AUDIO

Cut to:

64. CU. Teacher's hand writing note:

"Jim's attitude. NARROW!!"

CAMERA PANS across the Classroom Teacher's desk... from the note he has written...

To the TEACHER'S GUIDE Laying on the desk.

CAMERA HOLDS on GUIDE.

Cut to:

65. CU. Classroom Teacher at desk. Teacher's Guide visible on desk.

Cut to:

66. WIDE ANGLE. Jim and other men apparently preparing to be on their way.

Fade to black.

Fade very slowly up on

67. DEPTH SHOT. Symbolic trail. Shaft of light from behind camera...cutting through semi darkness. Leaves in front of light make shadows...leaves in front of lens make marginal silhouettes.

TV TEACHER: (VO) On this purely imaginary year-long expedition, we won't concern ourselves with the destination of our party or the route they take. We are

(FADE IN)

NARRATOR: (VO) Information about this television lesson is prepared and made available in the Teacher's Guide.

chiefly interested in seeing what the frontier does to these men...their bodies, their belongings, their feelings about themselves and the things that are important to them.

NARRATOR: (VO) This Guide is the bridge between the two areas of special responsibility...

NARRATOR: (VO) Telling the Classroom Teacher the nature of the television lesson...its objectives...the main ideas upon which the lesson is based.

VIDEO

AUDIO

Overprint words:

"habitual values"

Fade out words.

Members of the expedition, single file, are walking toward the camera. Each one approaches to ECU and veers off to right...revealing the man behind him. Light, representing the sinking sun, is shining from behind camera, onto faces of the men.

The General approaches first.

The General is close enough to be recognizable.

The General veers out of frame.

The banker approaches the camera. (He is heavily laden with possessions.)

The Banker veers out of frame.

Cut to:

NARRATOR: (VO) Suggesting words in the lesson which may need special study...and suggesting appropriate classroom activities. Usually, the Guide will tell the Classroom Teacher how the lesson will be presented.

(FADE IN LESSON SOUND)

TV TEACHER: (VO) Let's look at three scenes . . . spaced at suitable intervals...

Scene 1. Time: The first day. The men have taken the trail...entering a dark and magnificent forest which is as yet untouched by civilized hands. Each man is armed with a knife and a gun.

The General leads out...because he always has. He carries a map of the country and a compass which tells him he is headed west. The sun flashes its rays on his medals.

Next comes Banker Charles J. Claybrook, who has never ranked third in any society. He wonders if he has brought enough money.

VIDEO

AUDIO

68. MS. PUPILS WATCHING
THE LESSON.

Fade lesson sound out.

69. MS. CLASSROOM TEACHER
WATCHING LESSON. He
has just made a note. . . and
resumes attention to the
screen.

(NOTE: SAME CLOTHES AS IN
EARLIER EIGHTH GRADE SOCIAL
STUDIES SCENES.)

Cut to:

70. WIDE ANGLE. TEACHER
AND CLASS watching lesson.

Cut to:

71. CU. CLASSROOM TEACHER.

TV TEACHER: (VO) Jim Brown...with less luggage
than the other men...brings up the rear. The General
and the banker stand out in the forest. Jim Brown

(FADE IN)

NARRATOR: (VO) To
fit such a standardized
design of instruction to the measure of his particular
class. . .

seems somehow to be a
part of it.

NARRATOR: (VO) Is the unique specialty of the
Classroom Teacher.

NARRATOR: (VO) The dimensions to which he
tailors the basic pattern of the television lesson are
known to him . . . and him only.

VIDEO

AUDIO

Cut to:

72. WIDE ANGLE. Class and classroom as seen by teacher.

NARRATOR: (VO) For he sees this classroom and its processes in specific and practical terms . . .

73. CU. Calendar...overprinted on class scene. Fade class scene down so some of the specific notations on the calendar can be seen.

NARRATOR: (VO) As days on the calendar . . . which must be budgeted carefully . . . spent in productive ways . . . with care and foresight.

(Curriculum Day or Teacher's Workshop. . . no classes.

Get map of country in 1800. Check out overhead projector.

Order film (give title) and get special books from library.

Put in multilith order for map outlines and role playing scenes.

Assign related material in textbook.

Get vocabulary on chalk-board three days ahead of lesson.

Fade classroom scene up.

Fade calendar out.

Fade in overprint of:

74. CU. State and local courses of study. (no specific locale)

NARRATOR: (VO) As requirements outlined in state and local courses of study . . .

Fade out state and local courses of study.

VIDEO

AUDIO

75. Fade in overprint of short
montage of resources.
May use objects or line
drawings.

Maps
Books
Film projector
Artifacts

Fade out overprint.

Class as seen by Classroom
Teacher. (Sc. 72 . . .
which faded back now
continued)

CAMERA BEGINS SLOW
SURVEY OF CLASS AS A
WHOLE.

CAMERA PAUSES NOW ON
INDIVIDUAL CHILDREN. . .
dissolving in each instance
into what the teacher sees
when he looks at the child.

NARRATOR: (VO) As a "wardrobe" of resources, in
which elements are added...or combined...by judicious
planning rather than by impulse or convenience.

NARRATOR: (VO) On this class and its members, too,
the Classroom Teacher brings a different vision to bear...

NARRATOR: (VO) Where others...looking at these
students...see faces and features...hair styles and skin
tones...

This teacher sees minds that are creative, capable and
quick or minds that are slow and inexperienced...each
with unique limitations and abilities.

He sees the self-starters...the gliders...the jet propelled...
with their capacities as personalized as their cowlicks...
their needs as varied as their freckles.

VIDEO

AUDIO

76. CU. BOY 1. Neatly but plainly and inexpensively dressed. Clothes clean but slightly worn and faded.

Dissolve to:

(OR: We might cut to each of these "teacher sees" scenes, using vaseline on the lens to enhance the "second sight" effect.)

77. ESTABLISHING SHOT. Scene from a low economic neighborhood. Real poverty scene.

Cut to:

78. CU. GIRL 1. Pretty. . . very expensively dressed and groomed.

Dissolve to:

79. ESTABLISHING SHOT. Imposing house in which wealthy family of this girl lives. Big wall around home. (CAN USE PERRY ESTATE.)

Cut to:

80. CU. GIRL 2. Shabbily dressed girl. (Perhaps Latin American or Negro.)

Cut to:

81. CU. This girl's hand. . . making exquisite sketches in the margins of her note paper or notebook.

NARRATOR: (VO) His knowledge of these children

NARRATOR: (VO) Pinpoints poverty in the world's goods. . .but his awareness is attuned, as well, to poverty of viewpoint.

NARRATOR: (VO) His insight records material wealth. . .

NARRATOR: (VO) Which holds itself apart. . .

NARRATOR: (VO) And abundant riches of talent. . .

NARRATOR: (VO) Crying out to be shared.

VIDEO

AUDIO

Cut to:

82. WIDE ANGLE SHOT. . .
Whole class.

NARRATOR: (VO) And what of the group as a whole?
What does he see there?

Dissolve to:

83. SPECIAL EFFECT.
Kaleidoscope of poorly-
written class papers. Errors
in grammar and sentence
construction, misspellings.

NARRATOR: (VO) Particular areas which need attention. .
skills which must be sharpened for future use.

Dissolve to:

84. CU. Chalkboard list
compiled by student. Headed:
"Major Indian Tribes of Early
America." Listed among
names of the tribes: "The
Artifacts."

NARRATOR: (VO) Ideas planted in the shallow sub-
soil of superficial knowledge.

Dissolve to:

85. MS. NARRATOR IN HIS
SET.

NARRATOR: (SYNC) Let's suspend our sense of
time, now, and move about freely in the classroom
schedule of days and events. . . to see how a Class-
room Teacher might focus such special insights upon the
"fine tailoring" aspects of his role.

Cut to:

86. WIDE ANGLE. SOCIAL
STUDIES CLASSROOM.
PUPILS GETTING READY
FOR LESSON. Moving
chairs to face set. Girl
rises, crosses, position
set, turns set on, returns
to seat.

NARRATOR: (VO) As you will see...there are no
fixed rules for using a specific kind of activity at a
certain time.

(CONT'D)

VIDEO

AUDIO

CAMERA MOVES to put TV set in foreground.

(NOTE: SAME CLOTHES AS SEEN IN EARLIER SEQUENCES IN SOCIAL STUDIES CLASS)

Dissolve to:

87. MATTE SHOT ON TV SCREEN. ESTABLISHING ELEVATION SHOT. . . FLOOR MAP. East Coast and Frontier Segment of this country in 1800.

Dissolve to:

88. FULL SCREEN OF TV LESSON

Camera moves across the map from the East Coast and IN CLOSE on the FRONTIER segment of the map. Comes in on the lower part of the Mississippi Valley...then tilts up to reveal the TV Teacher standing in the upper part of the Mississippi Valley.

NARRATOR: (VO) (CONT'D) Any of the activities which all good teachers know...may be used before the lesson...along with the lesson...after the lesson. A classroom activity is valid whenever...in the interest of learning...the television lesson needs to be augmented by the Classroom Teacher.

<u>NARRATOR:</u> (VO) (AUDIO FOREGROUND)	<u>TV TEACHER:</u> (SYNC) (AUDIO BACKGROUND)
Now...because she is	This was America in its
not working with a	early years. A new land...
<u>specific classroom</u> ...	wild...rough...unknown.
the <u>Television</u> Teacher	
cannot always be certain she is starting the television	
lesson " <u>where the pupils are</u> ." (NARRATOR: PUT THIS	
PHRASE VERBALLY IN QUOTES.) But she <u>must</u> start	
SOMEwhere...placing this lesson <u>in some frame of</u>	
<u>reference</u> .	
<u>TV TEACHER:</u> (SYNC) A wilderness of great natural	
wealth...whose secrets and treasures yielded to the right	
tools...and to the man who knew how to use them.	

VIDEO

AUDIO

Cut to:

89. STILL PICTURE. (FULL FRAME) Frontier land clearing or building scene. Must include axe.

TV TEACHER: (VO) The axe...

Cut to:

90. STILL PICTURE. (FULL FRAME) Explorers in boat on river.

TV TEACHER: (VO) The boat...

Cut to:

91. STILL PICTURE. (FULL FRAME) Explorer or scout on horseback...looking out over vista of land...

TV TEACHER: (VO) The horse...

Cut to:

92. STILL PICTURE. (FULL FRAME) Man with gun and game. (Perhaps "Something for Supper" in Illustrated History of Eating and Drinking)

TV TEACHER: (VO) And the gun.

Cut to:

93. TV Teacher. Match shot with first scene in this sequence. Standing on map.

TV TEACHER: (SYNC) These are the tools we talked about in our last lesson. The four major instruments used in the conquest of America. We decided that these were simple tools...prized for their practical value...

Cut to:

94. MS. Classroom Teacher receiving this lesson with his students. He is watching the screen.

TV TEACHER: (VO) All of them in one way or another lightened the work.

VIDEO

AUDIO

Cut to:

95. MLS. Pupils only...
watching the screen.

TV TEACHER: (VO) All four instruments were
adapted for use by one man.

Cut to:

96. WIDE ANGLE. Teacher
and pupils.

TV TEACHER: (VO) And three of them could not
be managed by more than one man. Do you remember
which three?

Students react to this
question...some indicate
that they know (by ex-
changing nods and glances
with the Classroom Teacher
or with a classmate, or by
simply nodding affirmatively
to the TV Teacher.) Others
don't seem to remember.
Classroom teacher makes a
note of this...as a point
to be amplified or reviewed.

Cut to:

97. MLS. TV Teacher is walking
down map toward camera. Cam-
era pulls back to reveal each
of the following unit sets in the
foreground, as the TV Teacher
approaches that particular
unit.

TV Teacher reaches unit set
with easel and painter's tools.
Pauses there.

TV TEACHER: (SYNC) There weren't many easels
on the frontier.

Fade Lights to make easel
unit disappear.

VIDEO

AUDIO

TV Teacher reaches unit set with musical instruments. Violin prominent.

Fade lights to make musical instrument unit disappear.

TV Teacher reaches unit set with small number of early tools displayed. Pauses there.

TV TEACHER BEGINS TO ROTATE LAZY SUSAN ON which tools are displayed.

MOVE TO CU of tools. They move past the TV Teacher as she talks.

Move to:

MS. TV Teacher

Move to:

CU. TV Teacher

Fade out TV Lesson

98. MS. NARRATOR IN HIS SET.

Cut to:

99. MS. CLASSROOM TEACHER AT CHALKBOARD. He holds Teacher's Guide in his hands for reference and begins to write on the chalkboard vocabulary words for lesson... under the heading: "Words for Special Study."

TV TEACHER: (SYNC) There weren't many violins...

TV TEACHER: (SYNC) There weren't many tools of any kind for just pure pleasure, or recreation or art.

TV TEACHER: (SYNC) But there were lots of axes... hoes...saws...augers...adzes...and planes. This suggested to us, the kind of man who used these tools... a practical individual...who went in mostly for hard work.

TV TEACHER: (SYNC) A self-reliant man who depended on his own efforts...worked things out for himself...was his own master.

TV TEACHER: (SYNC) What developed men like (FADE IN) this? Some historians tell

NARRATOR: (SYNC) us it was the frontier itself.

As we have just seen, the presentation specialist can break a little ground. But in the main, it is the Classroom Teacher's responsibility to see that his pupils are ready...in every important way.

VIDEO

AUDIO

(NOTE: COSTUME CHANGE FOR
TEACHER)

Cut to:

100. CU. Chalkboard showing words the Classroom Teacher is writing. (LIST TO BE FURNISHED SEPARATELY) These to include: "abrasive" - "habitual" - "values" - "destination" - "traditional" - "institutions."

NARRATOR: (VO) A new or difficult topic may offer unfamiliar vocabulary which should be covered before or after the Lesson so the class can get the most out of the Television Lesson.

Cut to:

101. MCU. Classroom Teacher. Finishes list. Puts down chalk. Closes Teacher's Guide.

Cut to:

102. MCU. Students in the classroom. Copying words from the vocabulary list on the chalkboard.

(NOTE: COSTUME CHANGE FOR STUDENTS. THIS IS PROBABLY TWO DAYS BEFORE THE TELEVISION LESSON)

Dissolve to:

103. MCU. OTHER STUDENTS. Same classroom. Marking maps.

NARRATOR: (VO) According to the Guide, time and locale are important to the main ideas in this lesson.

(NOTE: COSTUME CHANGE FOR
THESE STUDENTS...THIS IS PROBABLY
THE DAY BEFORE THE LESSON.)

Cut to:

104. CU. OVER-SHOULDER SHOT. Boy's hand marking map. He is labeling the "Mississippi River."

NARRATOR: (VO) Frontier...Mississippi Valley. 1800.

Cut to:

VIDEO

AUDIO

105. MS. CLASSROOM
TEACHER marking map at
overhead projector. Pro-
jected map is seen on screen
behind teacher. Principal
rivers, mountains and
mountain passes have been
labeled. Names of existing
states have been written in.
Teacher now labeling areas
and territories.

Cut to:

106. MS. SEVERAL STUDENTS...
labeling maps...following
teacher's lead.

Cut to:

107. MCJ. PROJECTED MAP.
It reveals that Teacher is
tracing principal access
routes to Mississippi Valley...
having marked the point where
the expedition started.

NARRATOR: (VO) What was the country like then?

NARRATOR: (VO) Where did the expedition start?

How could the travelers get to where it started?

Before the television lesson is seen, the Classroom

Teacher may choose also to guide large group map

work...feeling that the majority of his students need

a clearer idea of "what"..."where"...and "when"...

before the lesson content can have much meaning for

them.

Dissolve to:

VIDEO

AUDIO

108. LS. EIGHTH GRADE SOCIAL STUDIES CLASSROOM. Main body of students seated... but three students are in front of the class...lined up diagonally at the side of the presentation area. Each wears an identification bearing the name of an expedition member.

(NOTE: COSTUME FOR TEACHER AND PUPILS: SAME AS BEGINNING OF FILM AND EACH SEQUENCE DEALING WITH THE DAY OF THE LESSON.)

The Classroom Teacher is at the chalkboard. He is calling for votes, and as hands are raised, marks votes cast for each potential leader of the expedition...under the headings:

LEADER OF THE EXPEDITION

<u>NAME</u>	<u>NUMBER OF VOTES</u>	<u>ORDER</u>
Jim Brown	3	3
Banker Claybrook	7	2
General Folwell	12	1

Cut to:

109. CU. Pupil representing the General.

CAMERA PANS DOWN ROW OF THREE EXPEDITION MEMBERS (REPRESENTED BY STUDENTS).

NARRATOR: (VO) To see how this teacher made sure her class was ready for the television lesson, let's go back and visit the class on the day of the lesson...the time is immediately before the television lesson is to begin.

NARRATOR: (VO) Role playing is used to stimulate interest in the lesson to come...and to indicate what the students are to look for.

In this classroom, it has also a more subtle purpose.

CLASSROOM TEACHER: (VO) All right, folks, You've heard each of our presenters giving his reasons for believing he should lead the expedition. By class vote you have registered your choice for the most likely leader.

VIDEO

AUDIO

CLASSROOM TEACHER: (VO) (CONT'D)

Now...as we watch our television lesson...we are going to learn what happened in history.

Cut to:

110. WIDE ANGLE. Classroom Teacher and pupils representing expedition members. He nods dismissal...and they leave frame.

CAMERA MOVES to focus on Classroom Teacher.

NARRATOR: (VO) (AUDIO FOREGROUND)

The teacher feels that value judgments among his own students need to be modified...to enhance these youngsters' relationships.

CLASSROOM TEACHER: (SYNC) (AUDIO BG)

Let's see if we can learn how it happened and why it happened. If we were wrong in our choice of leader, let's see if we can figure out WHY we were wrong...

Cut to:

111. WIDE ANGLE. Members of class listening to Classroom Teacher.

CAMERA MOVES to include Classroom Teacher in scene with students.

CLASSROOM TEACHER: (VO) What it is in our own way of life and our customary ways of thinking about things that led us to the wrong conclusion.

CLASSROOM TEACHER: (SYNC) As we watch the television lesson, let's see if the qualities that make men outstanding in one set of circumstances automatically make them outstanding in all circumstances. . .

VIDEO

AUDIO

Dissolve to:

112. ESTABLISHING SHOT.
Teacher and class viewing
TV lesson.

Members of class are
taking notes.

Teacher is taking notes...
and observing class.

NARRATOR: (VO) Stimulus and encouragement. . .
guidance and personal interest . . . observation and
appraisal. These are the "fine tailoring" aspects of
the Classroom's Teacher's role.

During the lesson he may be exemplifying note taking
as a part of good listening. . .

Cut to:

113. CU. STUDENTS TAKING
NOTES.

Cut to:

114. MS. CLASSROOM TEACHER
marking evaluation sheet.

Cut to:

115. CU. Evaluation Sheet.

NARRATOR: (VO) Or observing his class...as the
lesson progresses...

NARRATOR: (VO) ...to identify trouble spots and
"springboards of interest."

Dissolve to:

116. LS. Classroom Teacher at
chalkboard. He is listing:
"What the frontier wore
away..." calling on pupils
for answers.

NARRATOR: (VO) After the lesson, he may be
checking to see how successful the Television Teacher
has been in teaching the lesson.

Dissolve to:

117. MCU. Small group. Teacher
seated with three or four stu-
dents. Other groups visible
in background.

NARRATOR: (VO) Or exploring with small groups,
questions which the lesson stimulated.

VIDEO

AUDIO

Dissolve to:

118. MCU. TALENTED GIRL ARTIST displaying "PICTURE DIARY" she has made of the expedition.

(COSTUME CHANGE FROM DAY OF LESSON)

Dissolve to:

119. GROUP SHOT. Four students engrossed in collaborative writing assignment. The wealthy girl is acting as recorder.

(COSTUME CHANGE FROM DAY OF LESSON)

Cut to:

120. CU. Heading on the paper wealthy girl is writing.

"The Banker Writes Home."

Cut to:

121. MS. Classroom Teacher observing this activity.

Cut to:

122. MS. MATCH SHOT BUT WITH WOMAN CLASSROOM TEACHER

NARRATOR: (VO) In the days to follow, he may find ways of "spotlighting" a student who has been lost in the group. . .

NARRATOR: (VO) Or involving a student who may have been isolated from the group.

NARRATOR: (VO) What if this had been a different teacher?

NARRATOR: (VO) Would there have been a difference in the Classroom Teacher's role? No. This teacher's approach to her responsibilities in that role might have been different. Her organization of her resources might have been different.

VIDEO

AUDIO

Cut to:

123. WIDE ANGLE. FULL CLASS.

NARRATOR: (VO) But the responsibility to this
classroom would have been the same.

Cut to:

124. MS. MATCH SHOT.
MALE CLASSROOM TEACHER.

NARRATOR: (VO) The classroom teacher would
still need to be manager of the total learning situation...
creator of a classroom climate in which each child. . .
and all the children can profit to the utmost.

CAMERA MOVES TO
WIDEN SCENE...AND
INCLUDE TELEVISION
RECEIVER AND PUPILS
WITH CLASSROOM
TEACHER.

CREDITS OVER FULL CLASSROOM
SCENE.

Classroom Sounds in Background

or

Fade In

Closing Music

Presented by
U. S. Department of Health, Education and Welfare

Dissolve to:

Office of Education
Division of Educational Research

Dissolve to:

Films in this series are

1. What Television Brings to the Classroom
2. Role of the Classroom Teacher
3. Preparing the Television Lesson
4. Promising Practices
5. A Case Study in the Elementary School
6. Examples in the Secondary School

Dissolve to:

Producer-Director Earl J. Miller
Researcher-Writer Marye D. Benjamin

VIDEO

AUDIO

Dissolve to:

Produced
for
The National Association of Educational Broadcasters

by

Radio-Television Films
The University of Texas

Dissolve to:

Pursuant to a contract with the
U. S. Office of Education under the provisions of Title VII
of the National Defense Education Act

Dissolve to:

THE END

USOE-NAEB UTILIZATION PROJECT

FILM NO. 2: "ROLE OF THE CLASSROOM TEACHER"

OUTLINE OF FILM CONTENT

1. INTRODUCTION

- A. Television teacher seen on screen presenting portion of eighth grade social studies lesson.
- B. Identification of television teacher as eighth grade social studies teacher.
- C. Classroom teacher seen with class, actively involved with this eighth grade social studies lesson.
- D. Identification of classroom teacher as eighth grade social studies teacher.
- E. Identification of these two teachers as members of a teaching partnership.
- F. Television teacher observed on screen with special resources, making carefully-prepared, graphic presentation.
- G. Television teacher identified as "presentation specialist" (with the support of television's extensive resources).
- H. Classroom teacher seen as active participant in class reception of this portion of the lesson.
- I. Question: What is the specialized role of this partner . . . the classroom teacher?

11. HEAD TITLES . . .including FILM TITLE: "ROLE OF THE CLASSROOM TEACHER."

111. CLASSROOM TEACHER'S ROLE STILL A "LEADING ROLE."

- A. The classroom teacher is shown as manager of the learning situation with KNOWLEDGEABLE CONTROL of the learning resources.
 - 1. He knows that instructional television offers differing levels of support to meet different needs. He knows what these levels are and how they are designed to be utilized in the classroom.
 - a. Demonstration of television used as supplementary instruction:
 - (1) to provide, less frequently, expert teaching and unusual resources related to a course of study. (Art lesson on making kites.)
 - (2) to make a periodic presentation of valuable and enriching resource material not related directly to the principal

content of the course of study. (Salvage archeology or theater relics.)

- (3) to highlight some special event, observance, or holiday. (Easter Fires at Fredericksburg.)

b. Demonstration of television used as total instruction where classroom teacher has no knowledge of the subject or where the classroom teacher must refresh his knowledge, relearn subject content, or restore his proficiency in skills. (Topology or Spanish.)

- (1) Classroom teacher is seen in the role of learning participant, involved in absorbing subject matter or improving skills, while, for a time at least, television teacher provides practically all of the teaching.

- (2) To stress active rather than passive role of the learning classroom teacher, film takes the classroom teacher out of the picture, showing that the class could receive this part of its learning experience entirely from the screen. Film then puts classroom teacher back in the scene to illustrate that even where his knowledge of the subject is limited, he can still contribute a great deal.

- (3) Classroom teacher is seen as a creator of classroom climate, stimulator of classroom attention and interest, leader of classroom response. By his attentive absorption in the lesson, his readiness to follow the suggestions from the screen, his patent interest, enthusiasm, and respect for the television teacher, the classroom teacher is seen as providing a constructive model for student attitudes and reactions. His leadership is shown as bringing new vitality, focus of attention, depth of interest.

- (4) Classroom teacher's leadership is demonstrated in his leading of practice or drill after the lesson on screen.

- (5) Film demonstrates that eventually these television lessons, complete in themselves, may be used as a major resource among other resources in this classroom, such as:

the textbook. . .
the tape recorder. . .
the overhead projector. . .
specimens or artifacts

all designed for one purpose only. . . to improve the

quality of instruction.

This offers transition to:

- c. Demonstration of television originally designed as a major resource. . . exemplified by a return to the television screen for excerpt of social studies lesson shown in the introduction to this film.
2. The classroom teacher is shown as an integral part of the teaching-learning situation where television is used as a major resource in his own field of study.

The film demonstrates the various aspects of his role:

- a. A full partner - member of a team.

The classroom teacher is seen studying the Teacher's Guide. . . familiarizing himself with his partner's general goals, specific goals, method of approach.

He will need to know what his partner is going to cover in the way of content, what new words may be introduced in the lesson on screen, what the other member of the team suggests about references, other resources, related activities.

- b. A planner.

The film demonstrates that the classroom teacher may largely determine the role of the televised units in his handling of a subject in the classroom, just as he determines to a large extent how he will use the textbook.

The classroom teacher is seen working with a calendar, with state and local courses of study, to coordinate his objectives, to schedule his time and that of the class, to coordinate resources and materials, to determine the over-all content of his course.

- c. A designer.

The film demonstrates that activities which are appropriate for developing skills are not necessarily those most appropriate for developing attitudes or reinforcing knowledge or establishing values. The classroom teacher must design activities appropriate to the behavior he and the television teacher want to result.

The classroom teacher is seen considering briefly different types of behavior. . . what would be seen on the screen . . . what would be appropriate in the classroom.

What behavior is expected to result from this lesson? What are some appropriate activities?

d. A specialist in student needs, interests, strengths, and weaknesses.

- (1) Classroom teacher is seen drawing upon his knowledge of the class as a group, his knowledge of the situation, his knowledge of individual students, to get this particular class ready to view this particular lesson.

He makes sure that the students have what they need to have and know what they need to know to get the most from the lesson. (Materials at hand, instructions clear, practice in viewing and listening skills, readiness for content, interest aroused, awareness of what they are to watch for and what they are expected to do as a result.)

He organizes the physical classroom in the best way possible to permit maximum viewing, to enable him to assist those who may have trouble.

- (2) Classroom teacher is seen actively involved with the class during the telecast.

Having stimulated interaction during the lesson with questions, things to watch for, instructions for notes, or some special activity for working along with the television teacher during the telecast, the teacher watches the television lesson, watches his students, makes notations (demonstrated) on the lesson or on the students' reactions. . . to guide him in working with his students or in making evaluations for the television teacher after the telecast.

- (3) The classroom teacher is seen making a quick, careful check to see how successful the television lesson has been in achieving its purpose. . . to determine which areas need reinforcing, clarifying, or expanding.

- (4) Classroom teacher is seen involving the students in the class:

- (a) in total group activities. . . where the whole class is involved in the same process. . .

- (b) in small group activities. . . for special projects,

for committee work, for exploring in depth some particular aspect of the lesson. . .

- (c) individual activities suited to the individual students. . .solving specific problems, undertaking individual projects, reading special materials, writing original reports or stories.

- (5) Providing for individual differences emphasized as one of the most important responsibilities of the classroom teacher. . .the thing which only this member of the team can do. . .the thing this partner is enabled to do because of the other partner's contribution.

- e. The classroom teacher is seen as an appraiser and evaluator. . .not only adjusting the lesson to fit this class and its students. . .but assisting the television teacher to improve and adjust lesson presentation for the good of all students.

- f. Finally, the classroom teacher is seen as an individual in his own right. . .with his own interests, needs, strengths, and weaknesses which must be considered in his utilization of television and other resources. Film demonstrates that one teacher may utilize lesson in a way which would not be appropriate for another teacher. There is no one right way. . .no inflexible sequence of activities. Plans can change with needs and conditions. The role of the classroom teacher is vital, flexible, specialized, and personal. It is a crucial role in the effective utilization of television.

FILM TREATMENT
REVISION FOLLOWING SEPTEMBER
MEETING OF PROJECT COMMITTEE

October 5, 1963

SERIES TITLE: "UTILIZING TELEVISION IN THE CLASSROOM"

THIS FILM: KIT NO. 2

^A
"TELEVISION TAKES ITS PLACE: HOW, WHEN, WHERE, WHY?"

Writer: (Mrs.) Marye D. Benjamin

Project Title: A Pilot Series of Six Kits of Filmed and Published
Materials Illustrating Proper Teacher Utilization
of Broadcast Materials

Project Director: Dr. Clair R. Tettermer

The dissemination activities reported herein performed
pursuant to a contract with the United States Office
of Education.

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Broadcasters, Washington 36, D. C.

GENERAL STATEMENT OF THE FILM:

Important to effective utilization of television in the classroom is a broad view of television in its larger dimensions and in its proper context; as an instrument for the communication of ideas, as one of the latest and most versatile of the resources available to the teaching-learning process. Product of and contributor to our complex technological environment, television may offer solutions to some of the problems posed by this very environment. Although its entrance into education has been so rapid and wide-spread that we do not yet know the complete spectrum of its uses, television's potential for working toward varied objectives and at differing levels of support has been demonstrated. It takes its proper place in the learning process when used to meet special needs, to solve particular problems, to reach specific goals.

OUTLINE OF CONTENT:

- I. Television as an instrument for the communication of ideas
- II. Television's place in the development of communication instruments
 - A. Spoken word
 - B. Printed word
 - C. Still photograph
 - D. Telephone
 - E. Phonograph
 - F. Tape Recorder
 - G. Radio
 - H. Sound film
 - I. Television
- III. The new technological environment and its problems of communication.
- IV. Television as a resource for solving some of the problems

(OUTLINE CONTINUED)

A. Where it has been used and when

1. Early use of commercial stations by educational television
2. The FCC allocation plan
3. The first noncommercial educational station
4. Increase in number of individual stations
5. Television networks for education
6. Continuing accelerated incidence of television in education

B. Why it has expanded

1. Increasing enrollment pressures
2. Improved techniques from military use
3. Re-evaluation of existing educational patterns arising from changing structure of society

C. How it has been used

1. Basic teaching
2. Major resource
3. Supplementary or enrichment materials
4. Observation

D. Implications for effective utilization

VIDEO

AUDIO

Fade up on textured black:
The back of a man who walks
away from the camera, down a
school corridor, pushing a
television receiver on a
mobile mount. (Ahead of him,
some distance off, can be seen
a turn in the corridor.)

Camera starts after the man...
Is stopped by the Narrator...

Narrator steps into the frame,
blocking our progress.

Narrator is moving toward a
nearby exit from the hall

(SOUND) MAN IS WHISTLING SOFTLY...
ENOUGH TO GIVE A LITTLE SOUND BUT NOT
INTERFERING WITH NARRATOR.

(NARRATOR) This mobile television
receiver is on its way to a classroom.

To become an important part of the
daily instruction.

But...

Are we ready to follow it?

Not quite...if we expect to find there
merely "a television set" in "a class-
room". We need to broaden our view a
bit...to see television in larger
dimensions...As an instrument for the
communication of ideas...one of the
latest and most versatile of the
resources available to the teaching-
learning process.

To do this...let's move out of the hall,
shall we? And into some place that of-
fers us a little more elbow room...and

VIDEOAUDIO

Cut to resources center.
Narrator enters.

He indicates the locale...
A more-or-less stylized set..
involving the major communica-
tions resources. Each of the
resources is displayed, and
with each is an "exhibit", a
graphic unit which surrounds
and dramatizes that particular
communications instrument.
Focus is on the actual instru-
ment, but this is enhanced by
graphic materials cued to the
narration...representing the
wide variety of graphic re-
sources which teachers use to
heighten the impact of a study
unit...bulletin boards, pictures,
charts, drawings, mobiles, lists,
flannel boards...whatever is
available in production to give
reinforcement visually...in an
attractive and compelling way...
to the points the narratormakes.

(NARRATOR) considerably more latitude
for exploration and examination.

(NARRATOR) This is a resources center
in a school which has found that
variety and accessibility of resource
materials go a long way to stimulate
and facilitate learning.

Some people call this "a mall...into
which all of the avenues of teaching
and learning funnel." I think of it
in quite different and far more person-
al terms. Not as a place...but as an
occasion. A "family reunion".

VIDEOAUDIO

(NARRATOR) Because here..gathered together...for a showing of mutual strength...and a sharing of individual contributions...are all the generations of man's teaching and learning resources.

The whole "kit and kaboodle" of devices the human brain has dreamed up so man...that compulsive communicator...can teach others what goes on inside him...can learn from others what goes on outside himself.

Narrator approaches "oral Communication" exhibit. Representing the instrument can be something as simple as two people, sitting together, talking. (inaudibly.) Camera explores the supporting graphics as the narrator speaks...with visual emphasis cued to narrator's lines.

Here's our oldest and most revered member of the communications family... the Oral Tradition.

We've always had a hankering for people speaking to people...and we've been at it...hammer and tongues...ever since the first two activators of the human vocal chord exchanged sounds face to face....

VIDEO

AUDIO

(NARRATOR) In the theatre and oratory
of ancient Greece....

In the "oral evangelism" of a
spreading Christianity.

Songs were sent forth from the mouths
of the minnesingers....

Good and evil had their say in the
morality play.

Events rode on the voices of the
newsmongers right up until the
eighteenth century.

Poets and orators....

Preachers and politicians....

...still favor the resounding word
upon the resonant air.

Narrator moves on to printing
display

Even the invention of printing
couldn't shut us up entirely.

VIDEOAUDIO

(NARRATOR) But it has upstaged the spoken word. It has usurped a goodly portion of the limelight. It has enlarged man's dimensions to an almost magical degree.

From the moment Johann Gutenberg managed that first successful sandcasting of movably type...

...you could have read the handwriting on this wall...

Camera in close on wall exhibit of Gutenberg's type

For here...in this easy-to-manipulate alphabet...with the uniform faces... was a mechanical procedure which could print "No Problem" across the dilemmas of storage and accessibility.

Might demonstrate printing "No Problem"

(Remainder of graphics will illustrate and point up the individual statements being made by the narrator. Throughout all these sequences, narrator speaks almost entirely voice over...as we see in the exhibits...displayed in a variety of ways...the things he is talking about.)

Goodbye to rare, laborious, expensive handwritten copy!

Goodbye to sketchy fact and figment from memories which leaked like sieves and imaginations which embroidered like mad!

VIDEO

AUDIO

Camera pulls back to show
printing press as central focus
of this exhibit

(NARRATOR) Goodbye to slow-moving
travelers who weren't always there to
show and tell when you were there to
look and listen!

Now numerous books and pages with all
kinds of messages were in hand to be
read when a man wished....

...to be put aside if he liked....

...to be picked up again at his choosing.

Better still, the self-same symbols
were there...all present...and not
changed in any degree.

Came the Industrial Revolution and the
steampowered printing press...and
every man with a penny quit reading his
neighbor's lips and started reading his
own newspaper.

For the next four hundred years he
kept his eyes glued to the printed page..
never aware that this accessible, flexible
respected source of wisdom and pleasure

VIDEO

AUDIO

Narrator moves to the photography unit...which camera explores pertinently as he speaks.

(NARRATOR) had its limitations as well as its capabilities.

Then something happened...as we shall see over here!

Our Constant Reader looked up one day and saw a photograph...taken by that new invention...the camera.

Ah! Here was the real thing!

Here was patent actuality...with none of the nagging doubts that sometimes assailed the seeker for truth among the printed words.

Now, a map has been known to mislead. And an artist's drawing can distort.

But...man told himself naively... and with pardonable error....in a photograph nothing stood between you and the absolute reality.

Reality at home.

VIDEO

AUDIO

Narrator moves toward
next display...The Sound Unit

(NARRATOR) Or reality from abroad...
brought to him in magazines and newspapers by photoengraving.

Well...things didn't stand still for long. With his attention momentarily distracted from reading, man became aware of a disconcerting lag....

In extending his eyes...he had forgot
his ears!

Stupid really...because now he could
SEE much, much farther than he could
HEAR.

Moreover, he could see people, places,
and events at his convenience...after
days, weeks, even years had elapsed.

But he could hear only those sounds being
made HERE...and NOW.

How frustrating...when the widening
world was alive with exciting and
instructive sound!

VIDEO

AUDIO

(NARRATOR) So he took steps to close that gap. His inventive brain applied itself further to this business of communications...

And in the last three decades of the nineteenth century, it hit pay dirt three times!

Now man had:

Conversation across distance with the face-to-face feeling and the immediacy of personal presence...in.this...

Camera on the Telephone

Easy, accessibly storage for sound communication...in this...

Camera on the Phonograph

and its later supplement...

Camera on the tape recorder

And third...inexpensive and immediate transmission of words and music and sound effects across thousands of miles...in this:

Camera on the radio

VIDEO

AUDIO

(NARRATOR) But, alas! With the perversity of bread and gravy...the ear and the eye had come out uneven again.

And the lag was reversed. Man could hear much SOONER than he could see.

Insufferable, when the universe was a kaleidoscope of imperative and urgent sights! Sights he must see quickly for himself. Sights he must distribute and interpret for his children.

Narrator is moving toward the film exhibit.

How to get sight and sound once more in tandem harness...across time...across distance...with immediacy...with ease...and without too much expense?

Narrator is at the film exhibit, with exhibit focus on a motion picture camera and sound projector as the instruments.

Film? Was that the answer? Well, almost...but not quite. A bit long on expense. A bit short on ease. And film stubbed its toe most grievously on immediacy.

VIDEO

Narrator indicates and camera gives a brief reprise...a quick stabbing montage of the high-point instruments of communication.

(There is an opportunity here for some effective animation. Perhaps a collage of instrument silhouettes...falling into place one by one...building to a dynamic total impressionistic effect as a background for television to come zooming in to the foreground as a focus for the narrator's reference to the advent of television.)

AUDIO

(NARRATOR) No...man wasn't there yet.

The master instrument was still beyond his grasp. But look what happened to him in the process of reaching for it!

(MUSIC AND/OR SOUND EFFECTS MIGHT BE USED THROUGH HERE TO PACE AND ENHANCE)

(NARRATOR) Printing...

Photography...

The telephone...

The phonograph...

Magnetic tape...

Radio broadcasting...

And sound film...

Taken separately, each was an exciting new communications resource...though somehow short of the ultimate aim.

But taken together...they have proved to be more than that. Far more. A whole new pattern of existence...based on communications...influenced by communications...dependent upon communications.

VIDEO

Television comes into focus... either in the reprise...the animation sequence...or by the narrator's moving to the television exhibit.

AUDIO

(NARRATOR) In his efforts to enlarge his own dimensions of communication... Man as shaped for himself a massive and complicated technological environment...which conjures up new problems as it solves old ones.

More messages for more people in less time...with greater ease...at lower cost. The needs have increased and sharpened. The search has gone on.

And a new resource has come among us. Climax to a total pattern of communication developed over five centuries.

The composite channel...the master instrument...reproducing sight, sound, and color...able to store...able to play back...almost any kind of material...in a society burgeoning with materials.

Here is the communications child of the mid-twentieth-century...

A device unique in itself...but able

VIDEO

AUDIO

Narrator on screen

(NARRATOR) to combine all the other devices.

The most versatile family member of the instruments for learning which are gathered here together...

Now...what are we doing here...you and I...at this "family reunion"...in this school's resources center?

Well...we're here for one of the most significant activities toward which this center was designed. Self-directed exploration.

We're here to use such of these instruments as we need...to find out what we want to know about this new communicator of ideas...and about its place in the classroom.

How and when did it get into the classroom?

Where did it come from and where does it fit into the teaching-learning process?

VIDEOAUDIO

(NARRATOR) Why is it being used?

And what is being done with it?

What makes it important for us to know these things? I think we can answer that right now.

May use here Narrator working with overhead projector...(to which there has been some objection since we have gone to film)...or animated map...or lighted map...whatever will best show broad and accelerated growth pattern of television in the schools. Or, taking our cue from the concluding line of the sequence, we might use the map with a double print of popcorn popping or with popcorn popping on the map.

(FOLLOWING NARRATION IS FOR CONTENT ONLY. IT WILL NEED TO BE WRITTEN TO TIME AND VISUAL ELEMENTS. THIS MATERIAL, LARGELY QUOTED FROM DICK HULL'S ARTICLE, "A NOTE ON THE HISTORY BEHIND ETV", IN EDUCATIONAL TELEVISION, THE NEXT TEN YEARS, IS HERE TO SHOW INFORMATION TO BE COVERED IN THIS SEQUENCE.)

Narrator explains that he is going to combine the history and geography of television in the classroom. He has a map of the United States on which he is going to show us a profile of educational television in this country by marking for us some of the significant places where it has been used...by showing us where it started and how it has grown.

VIDEOAUDIO

(NARRATOR) Before he begins his map marking, Narrator might quote from Siepmann (TV AND OUR SCHOOL CRISIS, Chapter 3, page 41):

"Experiments have already gone far enough for the less adventurous to follow in the footsteps of the pioneers, profiting from their misadventures and availing ourselves of their discoveries. It is high time to substitute for "a reconnaissance in depth" a general advance, in this as in other directions, along the whole educational front.

"Let us then retrace the steps of the pioneers...their means of transportation...the direction of their advance, and the points reconnoitered."

If Narrator is marking map, he puts a tiny footprint at the state university of Iowa, at Iowa State College (Ames), and at Philadelphia...

Without mentioning the names of the places, the Narrator explains that the earliest and (then) the only means of

VIDEOAUDIO

(NARRATOR) transportation used by educational television was that of the commercial channels. This was clearly unsatisfactory over the long haul, as education all too frequently drew the back seat in choices between profit and public service, and educators and educational broadcasters began to press for transportation all their own.

When, in 1952, the Federal Communications Commission established a new nation-wide television allocation plan, and reserved 242 channels (now increased to 267) for exclusive noncommercial educational use by schools, colleges, universities, and nonprofit educational television corporation, special stations began to be built.

The first of these noncommercial educational stations to go on the air was KUHT in Houston, Texas, in 1953.

VIDEO

Narrator marks Houston. As Narrator continues, map gradually "comes alive" with marked locations of educational television activity.

AUDIO

(NARRATOR) The Narrator explains that other individual stations followed, to begin a remarkable sequence which would result in "nation-wide reservation of television channels for education, and a revolution in American educational methods.

"Eight years later there were 62 educationally owned television stations on the air, 57 of them holding non-commercial licenses. Twenty-eight more such stations were under construction or in advanced stages of planning. A 'fourth network', NET, a service of the National Educational Television and Radio Center, had been developed to meet the needs of this new dimension in education."

With a view to extended coverage, the proponents of television for education were collaborating in the operation of state-wide television networks,

VIDEOAUDIO

(NARRATOR) preparation for multi-stage regional networks, microwave linkage of numerous educational institutions in a broad coverage area. "The growth in educational television and broadcast networks was matched by an even more rapid but less costly development in closed circuit television installations ...Culminating this period of explosive growth was a new development in a different dimension...airborne television instruction for elementary, secondary, and college students in a six-state area."

Lending momentum with financial and moral support were state legislatures, universities, municipal governments and boards of education, commercial broadcasting station, business firms and businessmen, and private individuals...with an almost incalculable thrust provided by open-minded and open-handed foundations.

VIDEO

AUDIO

(END OF "CONTENT ONLY" NARRATION)

(NARRATOR) Today growing millions of students are receiving some part of their instruction by television.

And even as we have been marking our map (OR: following this lightning-like growth on our map)...new applications are in process...new facilities are under construction...new networks are being linked...new programs are being prepared...and new systems of distribution are being developed.

To give a total figure of educational (OR: classroom) television coverage now would be as unrealistic as numbering the most recent kernel of corn which has been popped, with the fire still burning...and the grease still hot!

And where has it come from...this sudden upsurge of television in our primary and secondary schools...in our colleges and universities?

VIDEO

Chart showing birth and school enrollment statistics...past...current...projected for decade or more...with stork flying over the statistics...how presented will depend on previous visual sequence and how it was developed. This left to production center.

Photograph or other representation (perhaps film clip) of armed forces instruction during World War II

Chart reflecting needs of students, teachers, schools, and curriculum from page 2 of Focus on Change, by Trump

(Narrator may pretend to see this by looking through a microscope..cutting to full-screen image of the chart)

AUDIO

(NARRATOR) Well...in the glib generalities that we use for other complex processes...some say the stork brought it...along with a spiraling number of children...and ever-increasing enrollment pressures upon our schools.

Others say it was shot out of a gun...as mass military training and instruction accelerated the development of television, polished its techniques, and called attention to its capabilities.

And still others contend it was found under a microscope...as our changing life structure induced a close and searching scrutiny of existing educational patterns. With the needs thus revealed...there came into sharper focus also the potential contributions of this new and provocative resource.

VIDEOAUDIO

Narrator on Camera

(NARRATOR) Wherever it came FROM, television is here...with a speed that unsettles...and a hardness that confounds. So swiftly has it made its entrance into education... a field synonymous with long, speculative looks at innovation...we do not yet know the complete spectrum of its uses. But television has certainly been tried and observed widely enough in the schools to let people know its potential. Toward what ends and at what levels of support has this trial and observation taken place?

(INDIRECT NARRATION FOLLOWS)

The levels of support might be shown in animation...using a "Mass of Learning" divided to show various degrees of support. This to be worked out in production. (Committee suggests that which television is used in the schools.. "names" of the levels not be used, as these "tags" vary from person to person and place to place.)

The Narrator says that in general

there are four principal ways in

which television is used in the schools..

operates. He describes these as:

(1) Studio or television teacher pro-

VIDEOAUDIO

(NARRATOR) vides practically all of the teaching. The classroom teacher, if there is one assigned, may undertake classroom activities after he or she has learned something of the subject from the studio teacher or by some other means. In some parts of the country high school and college students have met requirements in some subjects by studying television courses without the aid of any classroom teacher. Probably least prevalent in elementary and secondary schools. This use most often made when no teachers are locally available for specialized subjects, such as foreign languages, advanced mathematics, or science, or when the number of qualified teachers is far too small to serve the number of students needing the course.

VIDEOAUDIO

(NARRATOR) (2) Studio or television teacher presents the major content of a course, while the classroom teacher conducts important activities to reinforce or clarify and extend the material to bring about maximum learning. Learning facilitated by other experiences (under the guidance of the classroom teacher), such as discussion, laboratory experiments, small group activities, practice and drill, creative expression, problem solving, and individual diagnosis and remedial measures.

(INDIRECT NARRATION)

(3) The television programs supplement the main stream of the course which takes place in the classroom and enrich course content. Here television follows a course of study in a broad way but adds to it the kinds of fruitful experiences which individual teachers find difficult if not impossible to

VIDEOAUDIO

(NARRATOR) provide. A series may present visits on film to local industries or institutions. It may feature interviews and demonstrations by outstanding authorities or local officials. Performances by musical, ballet, or dramatic groups, or by those engaged in the plastic arts, may be used to enhance appreciation or to motivate student interest.

(4) Here television is used for purely observational purposes...because it provides a better class view of important phenomena. An installation in a college of dentistry may provide a superior close-up view of dental manipulations to much larger groups of students. A medical college may bring many more students a better view of a critical operation. A large science-lecture-demonstration room may have a small closed-circuit system to give all students a simultaneous view of a micro-

VIDEOAUDIO

Narrator concludes illustration (however presented) of observation level.

This reprise can be done with animation or with a quick montage taken from some of the things we have seen as we moved through the earlier portions of the program. We might, for instance, see the map again, go in through a footprint on the map to a representative scene of television instruction. Or we might do a kaleidoscope on the map of individual faces of teachers and students intermingled with stills of teachers-on-screen. Or we might simply look again at the various instruments in the resources center, perhaps concluding with something pertinent in the television exhibit.

(NARRATOR) scope slide or a science experiment. A teacher's college may equip its demonstration school with closed-circuit equipment to facilitate student observation of child behavior and demonstration teaching. A speech teacher may use television to depersonalize some of the speech-teaching procedures and to give all students a close-up view of oral techniques for sound production.

(END OF INDIRECT NARRATION FOR CONTENT ONLY. DIRECT NARRATION FOLLOWS.)

(NARRATOR) Now what have we just seen and what does it say to us about television in the schools?

We have watched television emerge as another in the long line of resources which man has developed to improve communication and thus to assist in the processes of teaching and learning.

VIDEOAUDIO

(NARRATOR) We have identified television as one of the newest and most versatile members of the teaching-learning devices family...capable of assuming its own unique role in instruction... and of using all the other devices as well.

We have seen the shape, scope, and origin of television's advent into twentieth-century education.

And we have described the differing levels of support it can offer where goals and needs are seen to differ.

Narrator on camera

Now, what does all this mean in terms of "YOU"? Well, it would seem from all evidence that this versatile electronic device is going to be making its appearance in an increasing number of schools in an increasing number of ways. There it will take its place...some kind of place to work with many of you in the way deemed best...depending upon

Men with mobile television receiver is seen going down school corridor (as at film beginning)...approaching... and turning...the corner.

VIDEO

AUDIO

Camera starts forward down the corridor...toward the corner... as if following the man...

Dissolve through to the other end of the scene...to see a classroom door opening, and the man with the television receiver preparing to enter.

Run credits and close over a continuation of last scene. Man getting in, closing door, maneuvering television receiver into place, checking, adjusting, getting it ready for use.

(NARRATOR) the work to be done...
the product which is to result...
the people doing the work...and the
ways in which they are working.

You are ready to follow television into the classroom when you understand that its place in your own school situation is not a fixed and predetermined thing. It will be shaped in large part by your special needs and your specific goals.

But it can be a very rewarding place if you will meet television half way... if you will welcome television for what it is: another in the long line of efforts to improve the educational program...a versatile and useful resource for the communication of ideas...toward learning!

VIDEO

AUDIO

If need more time, might pan slowly around school room, revealing other resources on hand, and coming back to television for full close.

Scanned from the National Association of Educational Broadcasters Records
at the Wisconsin Historical Society as part of
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